

SEVEN DAYS

DAYS
RESULTS
INSIDE!

SUNSHINE STENGER

As troubles mount
for Vermont's biggest developer,
the king of the Kingdom
remains optimistic.

BY PAUL HENTZ | PAGE 28



SOCK TALK

PAGE 16

A new show for Rusty DeWees



IN THE SPIRIT

PAGE 22

Artists revisit BTV orphanage



FIT TO BE THAI

PAGE 42

Seap spices up Randolph

Sidewalk Sale Steals!



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Figure 1. The study area.

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1

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FLIN STUFF

- straight shape
bends curves
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Widened in middle
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CLASSIFIED

- | | |
|--------------------|-----|
| vehicles | 0.8 |
| housing | 0.8 |
| living costs | 1.8 |
| food | 2.4 |
| services | 0.4 |
| buy this stuff | 0.0 |
| music, art | 2.0 |
| liquor | 0.0 |
| education | 2.0 |
| entertainment | 0.0 |
| clothing/shoes | 0.0 |
| expensive services | 2.0 |
| possible answers | 2.0 |
| total | 0.0 |

VIDEO SERIES



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Stuck in Vermont: Eastern/Pied Dairy in Burlington, Vt., is one of many local producers participating in Open Farm Week now through August 8. But bottling has slipped in to make the farmers make their famous goat cheese. Tim Moore

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the MAGNIFICENT 7

MUST SEE MUST DO THIS WEEK

EDITED BY WYATT BAKER

①

WEDNESDAY 5-SUNDAY 9 ACT NATURALLY

A celebrity duo. Two years ago, *Act Naturally* hit the small screen for an eager audience. No, this isn't the promise of a modern-day *Entertainment Tonight* (picture 5), this summer musical at the Sennar turn duan 1980s and puppeted with golden ideas, this debut comedy sounds theater awns on a trip down memory lane.

SEE CALENDAR LISTING ON PAGE 32



SATURDAY 8

Pick & Choose

They may be small, but toothpick readers are in good luck at the *National Yachtclub Member Collectors Society Public Show & Sale*. A lot of the former kitchen table treasures are on display with 50 tables and showing off their wares. Stop in today to browse the nautical must-goes and then continue day from the Victorian era to the present day.

SEE CALENDAR LISTING ON PAGE 32



②

③

SATURDAY 8

Retro Road Trip

The coast of Long Island is far from the past when 40 to 60 collectors set up camp for the *Vermont Vintage Trailer Show*. It includes a train ride and for guests to ride in a vintage car. To see and experience the people structures dating from the 1930s through 1970s on Main Street. Not around like there is, it's not about the destination but about the journey.

SEE STORY ON PAGE 26

④

SATURDAY 8

Balancing Act

Ready to walk on water...well, slushy water? Artists jump in with both feet at *Stand Up for the Lake*, a charity fundraiser for the *Champlain-Hudson-Fulton Heritage*. It's all about the water. The event features a series of artists, dancers, and more while supporting the Champlain Valley Center.

SEE CALENDAR LISTING ON PAGE 34

⑤

SUNDAY 9

In the Round

Looking for human connections and love? Join the *Community Connections* project. It's all about the water. The event features a series of artists, dancers, and more while supporting the Champlain Valley Center.

SEE CALENDAR LISTING ON PAGE 35

⑥

SATURDAY 8

Green Mountain Gathering

Have a quiet, quiet year? It's time to relax this summer! The *Vermont Music Festival* offers a heavy dose of baroque music and other performers such as the *Anglo-American Music Festival*. Join the *Green Mountain Gathering* and enjoy the music of the past and present. The event features a series of artists, dancers, and more while supporting the Champlain Valley Center.

SEE CALENDAR LISTING ON PAGE 36

⑦

SATURDAY 8

Meeting of the Minds

Powered by sculptor David Sorenson's large-scale water works, the *Meeting of the Minds* is a festival. It's all about the water. The event features a series of artists, dancers, and more while supporting the Champlain Valley Center.

SEE STORY ON PAGE 30

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FAIR GAME OPEN SELECTION ON VERMONT POLITICS BY TERRI HALLERBERG

'A Girl in the Race'?

Thirty-eight years ago, high school junior SUMMITTER moved with her family from Philadelphia, Pa., to Providence, R.I., and enrolled at the Moses Brown School.

The co-ed-only Quaker prep school had just formed coed, and Minter's female classmates thought a girl should run for student council president. The next year, she did—and won.

There and a half decades later, Minter is facing similar pressure to run—in this time for governor of Vermont.

"I've been encouraging her," says **BARBARA SWELLING**, a Democrat who became Vermont's first and only female governor 33 years ago. "I do think she's well-qualified."

Few women have ever held higher office in Vermont. Through their ranks, the legislature has grown to recruit dozens, a list of potential candidates to replace retiring Gov. **PETER DOWD** in the November 2016 election includes mostly male names: Phil, Matt, Randy, Skip, Bruce, Scott, Doug, Dan and so on.

Kenn and others are determined to put women's names on the list. For now, the former gov.'s main focus is Minter.

The 54-year-old former state representative from Waterbury Center graduated magna cum laude from Harvard and earned a master's in city planning from the Massachusetts Institute of Technology before state Agency of Transportation secretary this year after Kenney was deputy secretary. The Democrat also served in the state's Tropical Storm Irene relief recovery effort, managing the finances and logistics of post-storm rebuilding. She and husband **DAVID GOODMAN**, a writer, have a 13-year-old daughter and a 15-year-old son.

Minter, who flitted with a lieutenant gubernatorial run in 2014, says for that office, governor or neither, she says she enjoys the job she has—managing Vermont's second-largest state agency—but keeping that job would require the confidence of the next governor, who could be a Republican. Minter says she'll make up her mind in September.

Beyond the arena, some whisper that Minter lacks the name recognition and political experience to wage a statewide campaign. Some Democrats would prefer she run for lieutenant governor.

Kenn, who served two terms as the gov. on her way to three terms as governor, is telling Minter she doesn't have to settle for second place.

"For me, lieutenant governor was the first step to learn how to run a statewide campaign," Kenn says. "I don't think it has to work that way."

The former governor's message appears to be resonating with the campaign. These days, Minter sounds less enthused about running for the No. 2 job, which comes with few specific powers other than presiding over the Senate.

"I'm not sure going to an office with no railway and no staff goes in going to—utilize my abilities to the best way," Minter says.

Kenn says she's not pressuring Minter to run for governor—just trying to help her work through the decision.

"I try to be honest with her," Kenn says. "There are some tough points, but I think you can really have an impact. I basically tell her she's qualified to do the job."

One roadblock for the transportation chief? Unlike other potential candidates, she'd have to quit her day job.

I WOULD ABSOLUTELY NEED TO GIVE UP MY JOB EVEN TO BEGIN RAISING MONEY.

SUE MINTER
TRANSPORTATION SECRETARY

In a memo Administration Secretary **JUDITH JOHNSON** sent last week, she wrote, "We've extended a position that may not immediately be employed by the state and be a candidate in a partisan election."

Minter agrees that doing so would be a conflict of interest.

"I would absolutely need to give up my job even to begin raising money," she says.

Minter's experience as an elected member is a key credential, but it's not without downsides. Last week, three former Agency of Transportation employees filed suit against the state, alleging that they faced discrimination for being gay. The allegations predate Minter's tenure as secretary but coincide with her time as the agency's second-in-charge.

The death of Vermont women in top elected jobs is well documented. Though the state boasts the highest percentage of female legislators in the nation, only one woman, Treasurer **Beth Pearce**, currently holds a statewide elected position. Vermonters have never elected a woman to represent them in Washington, D.C. No woman has ever served as Senate president (go figure), the most powerful position in their chamber. Even after progressive Republicans have failed to elect a single female mayor.

Minter, who served six years in the legislature, says she thinks that's because running a statewide campaign is daunting.

"It's a big leap," she says. "It's going to take a lot of time to fundraise. There's pressure to be very clear on issues."

It's more daunting for a woman?

Kenn, whose written words on the subject, says that while he can't automatically think they're qualified to run, women usually need more encouragement.

Sen. **DIANE SWELLING** (R-Christiansburg), a 34-year veteran of the chamber, isn't young higher office. But she's watched her father **HOWARD SWELLING**, and her mother, **BARBARA SWELLING**, win election as governor and lieutenant governor, respectively. She's found that her female peers aren't convinced they have all the answers.

"Women feel like they need to have all the information before they talk about something, whereas men just blurt out on what they know," says Swelling.

Women also tend to question whether they can win over established power brokers whose help they think they need, says **SARAH MITCHELL**, executive director of Enough Vermont, a Democratic organization that trains prospective female candidates.

And women are more concerned than men about how running for office would affect their families, according to female polls who spoke with **Seven Days**.

House Majority Leader **SARAH CLEVELAND WOODS**, a 48-year-old mother of three from Shelburne, says she won't consider statewide office until her children are older. "I'd like to be a present parent," she says. "That gives me a couple years."

What about those speakers, a powerful position likely to be up for grabs in 2017? Vermont has had just two female House speakers in its 224-year history.

"That's something I might need to give consideration to," she says.

Minter says she's willing to put her career on hold when her children were young. Now, she says her husband has taken on a greater share of the parental responsibilities while she works full time.

Still, Minter says, family is a big consideration as she contemplates running for governor.

"It would be a huge commitment of myself and my family," she says. "Those are big decisions."

As she ponders them, Minter can't help but to think back to her high school days at Moses Brown, class of 1979. She was one of 11 girls in her grade—13 a school that didn't have designated girls' locker rooms or sports facilities until Minter and her female classmates helped make them.



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"I ended up having to lead in a lot of ways there," Miller says.

Once when she was persuaded to run for student council president, she was not expected to win.

"It was literally to make sure there was a girl in the room," she says. "There was a mixture of jealousy and dismay."

Running — or Not?

Miller's not the only potential gubernatorial candidate keeping her cards close to her chest. The state's full of politicians pondering runs, but not one will explicitly say so.

House Speaker **Scott Stearns**, a Democrat from Montpelier, says he's made up his mind about his future political plans. *Not*.

"I've made a decision, but I'm not going to announce it for a couple weeks," Stearns said Monday by phone from St. Errol, Vt., where he and other Vermont lawmakers are attending the National Conference of State Legislatures.

In case you need help connecting the dots, someone when not running is unlikely to wait two weeks to say so.

Here's another hint: Asked if he's raising money to follow Democratic **senators** and Republican Lt. Gov. **ree** **Stearns** are, Stearns said, "I am thinking about that and have been talking to people about raising money."

Again, someone when not running is unlikely to think and talk about raising campaign cash.

Dunne, who sent a fundraising letter last month declaring that he wasn't yet announcing his candidacy, is sticking to that line. He won't offer a time frame for when he will — even though he's already raised more than \$100,000.

"90% of the momentum and support to date has been very positive," he says.

Dunne, a Google exec and former state senator from Hartland, says he'll announce details of a statewide fundraising tour later this week. He plans to visit all 14 counties — something most candidates don't generally do.

"This is an opportunity to really share of the three we've heard," Dunne says.

Scott, who sent his own fundraising letter last month to 20,000 Vermonters, has been equally vague. In the letter, he said he was "preparing to step up and lead." How exactly, he didn't quite say — but one doesn't typically spend that kind of money without a purpose. The letter reached so many people that even Stearns got a copy.

The speaker says he didn't send Stearns a check.

Seeing Red

Vermont Republicans got a significant boost last fall as they sought to increase their ranks in the legislature. A national group, the Republican State Leadership

Committee, dumped \$370,000 into the race, buying TV, radio, print and digital ads.

In the end, the GOP picked up nine seats — its best showing in years.

Now the RSLC is back. Last week, as the Associated Press first reported, the group pledged to spend a record \$40 million on legislative races in 10 states, including Vermont. In a press release, the group organization said it would work toward "ending the Senate Democratic supermajority" in Vermont.

That might not be too difficult. Counting the three senators who caucus with Democrats and Progressives, the Rs hold 11 seats, while Republicans hold nine. If the Rs win just two more, they'll be able to overturn a gubernatorial veto.

Surprised that a state as blue as Vermont is on the Republican target list? Consider that Democrats control both legislative chambers in just six states. Of those, just one — Vermont — has a place where a little money may have the biggest impact.

"We don't want to give away our full playbook for the cycle, but with a popular Republican lieutenant governor and an open governor's seat in 2016, Vermont is ripe for Republican gains in the legislature," says RSLC spokeswoman Lisa Wallace.

The organization's biggest donors are the country's largest corporations and trade groups, including the U.S. Chamber of Commerce, Reynolds American, Blue Cross Blue Shield and Wal-Mart, according to the Center for Responsive Politics.

Its investment has already gotten under the skin of newly hired Vermont Democratic Party executive director **renee** **canter**, who sent out a press release Tuesday blasting the influx of out-of-state money as "harmful to our democratic process."

Perhaps, but does that mean the Vermont Democratic Party and its candidates are going to send back all the out-of-state special-interest money they get from the likes of Vermont, American can and Eli Lilly?

No, canter says, differentiating between money spent on statewide campaign operations and in tiny Vermont House districts. "It's a different playing field. The distinction would be, this is a citizen legislature."

Of course, the political-ethics committee run by House Democrats last year received contributions from some of the same entities funding the national Republican group. canter draws a distinction. The Democratic FNC is making decisions about how to spend that money in Vermont, whereas the GOP group is an out-of-state organization making decisions about Vermont races.

Got it?

For Game columnist Paul Miller will return next week.

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Will PlanBTV Disrupt the South End's Original 'Makers'?

BY ALICIA FRIESE

Burlington officials have been soliciting feedback about a plan for future growth in the city's South End, which hosts some of its most desirable residential neighborhoods and also the bustling Pine Street corridor, which is deemed "optimum" for "light manufacturing."

They've heard plenty from a well-organized group of artists and small-business owners who are worried that a proposed change in zoning—to allow housing where it's currently prohibited—will undermine a distinct identity described as "yummy."

Largely missing from the yearlong debate, however, have been the voices of the last standing, large-scale manufacturers in the South End—some of the grittiest businesses still around. What do they think about the public planning process, dubbed planBTV South End, and, in particular, the prospect of people moving to their neighborhood?

Originally home to lumberyards and hardware, the South End has shed much of its industrial past—a crane mill turned weapons manufacturer now hosts Congressman Peter Welch's office and a Pilates studio. The technology company Deskreen occupies a former brick factory. Glassblowers, graphic artists and coffee roasters have retooled other vacant buildings.

But a handful of companies have kept the manufacturing tradition alive, churning out four-color magazines, cookie dough, can openers and other products. Some, such as Edlund Company and Budget Ovens, have been around since before World War II. Others—Like Champlain Chocolates, Switchback Brewing, Hemo Foods, Burtin—represent a younger generation.

Excited as these companies tend to be about a low profile—they're not inclined to sign petitions, spar with politicians or insert themselves in public debates, but their businesses could be deeply affected by the planning that is under way.

In June, the city unveiled a draft of planBTV South End, a 58-page document that announces new parks, a "maker road" for new businesses and more bike lanes, among other changes. The plan, which pretenses to be a compilation of public suggestions, draws an culinary imagery as an organizing device: the section on preserving artist spaces is headlined



"Spice It Up"; the plan for parks is called "Get Your Greens."

It immediately drew criticism for proposing to allow housing in certain parts of the Enterprise Zone, a 328-acre section of the South End that is home to 473 businesses.

One concern is that future residents could prove incompatible with operations that make loud noises or emit unpleasant odors. Some of the South End manufacturers run around the clock; most use industrial machines and rely on large delivery trucks to transport materials and products. In other words, they're not the type of neighbors you drop in on to borrow a cup of flour.

Another worry is that housing will compete for a dwindling number of open properties and put upward pressure on rent and tax bills, making the South End unaffordable for current inhabitants. The draft plan notes that manufacturers have already felt the squeeze. "As a result of rising rents caused by market demand, the South End is becoming increasingly unaffordable for traditional

commercial-industrial business and small startups."

The city's logic is that South End companies stand to benefit from the "workforce" housing that planners have suggested.

Thomas Bushell, human resources manager at the Edlund Company, is open to the idea. Founded 90 years ago during a corned-beef boom, Edlund started out making can openers in the South End. In 1990, the company moved to its current location, a single-story brick building with an expansive green lawn and single basketball hoop on the aptly named Industrial Parkway. Its product line has expanded to include toasters, French fry cutters, electric knife sharpeners and slicing devices. The company is testing its recently patented Tomato Laser Slicer as "the coolest, fastest and most advanced manual tomato slicer the industry has ever seen."

Bushell thinks some of Edlund's 107 employees could benefit from housing nearby—if the price were right—but the average assembly worker earns \$17.50 an hour. It's not uncommon,

he said, for them to turn down rental moves because the additional cost would make them ineligible for public housing assistance.

Ed and employees are all too familiar with conflict that can arise when people live near an industrial manufacturer—beyond a line of trees behind the factory is a row of condos, just outside the Enterprise Zone. Bushell said they've managed to maintain a good relationship with their neighbors by making concessions, such as adjusting their delivery truck schedule and using noise meters to make sure new equipment doesn't exceed acceptable sound levels.

But it doesn't always work. "We've had them come on screaming and threatening our employees," Bushell said of the neighbors. The draft planBTV proposes keeping Industrial Parkway housing free, though critics suggest that could change. They say a zoning adjustment could open a Pandora's box.

Edlund currently operates just one shift, which ends in the early evening, but if its new stores attract the big clients they're hoping for—Bushell

PHOTO BY CHRIS HARRIS

mentioned McDonald's and Burger King — they'll need to add a second and possibly a third shift.

"We support the housing, but with the understanding that people really need to know what they are getting into," Bushell went on. "It's going to be hard. It's going to be noisy. It's going to have different faces than if you're living on the lake in Charlotte."

Across the town from Edlund is Rhine Foods, founded 1881 by a former UVM hockey player. Ted Castle started with an ice cream shop in Winooski called Chessy's Frozen Custard. In 1990, he headed a contract to make custard dough for Rice & Jerry's, and soon after he moved his business, renamed Rhine Foods, to Industrial Parkway.

Rhine employs roughly 300 people and operates 24/7, producing ice cream sandwiches. Injury problem and, according to Castle, half of all the outside dough that ends up in ice cream Castles said that while his employees haven't been clamoring for housing, he's "not against" the idea of looking at it in the Enterprise Zone.

But, like Bushell, he urged caution. Rhine is located just 50 yards from the zone, out of concern that have complicated operations for Edlund. Castle said his company has also had to work hard to limit noise and truck traffic.

Who is clamoring for workforce housing? Justin Worthley is vice president of business resources at Barstow, which moved its manufacturing operations to Austria in 2010 but still employs roughly 400 people at its corporate headquarters and R&D center on Industrial Parkway. Worthley said the lack of affordable housing in Burlington is a major challenge for Barstow employees, but he also emphasized that the company cares about preserving the South End's current "vibe." Barstow isn't taking a position on whether housing should be built in the Enterprise Zone, he said, noting "We're not zoning people."

The South End's largest employer, DeLorain, did not respond to an interview request.

Others are outright against the idea of diversifying Burlington's last industrial area. In 1985, the late Dick Schillhammer started Queens City Printers, a commercial printing business that moved to its current Pine Street location four years

later. His son Alan Schillhammer, who runs the business, wasn't eager to take a public stand on the South End plan, saying, "It's not a firm conclusion. It's not in favor of residential housing in the Enterprise Zone."

Schillhammer worries about compatibility problems — toaster ovens make frequent visits — and higher rent bills that could result from increased property values. He mentioned that he'd just gotten off the phone with the city's planning and zoning director, David White, to whom he'd said the same thing. White had asked whether Queens City Printers' thirty-two employees might benefit from housing. "I don't see that, honestly," Schillhammer

said, noting that many of his workers are already settled outside of Chittenden County.

The second-generation printer admitted that he hadn't been following *planetTV* South End "as closely as I should." His son, White, was prompted in part by a hand-delivered letter from a collection of artists known as the South End Alliance, vocal opponents of the proposal to put housing in the Enterprise Zone. They've studied city zoning, convened meetings, circulated a petition and gained prominent allies, including business owner Steve Constant. The owner of Constant Metal & Light, who turned the old Pine Street Soda Plant into a space for artists, has spoken out against the housing proposal at public forums.

Charles Morris-Brown, a visual artist with a white garage and an anthropologist PhD, has led a recent effort to reach businesses that have stayed on the margins of the debate. So far, he and others have made visits to more than two dozen. "We kind of walk up to their doors and knock and say, 'Can you talk to us?'" he explained.

"We feel we have a lot in common with manufacturing," Morris-Brown noted. The letter he hands out states — in bold text — that housing "will adversely affect all businesses that currently depend on commercial/industrial rental rates and affordable warehouse space to survive in Burlington."

Through performance art, posters, murals and other methods, artists have advocated for a more broad-based



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A Summer Evening of Fiddling and Talking Socks

BY TERRI HALLENBECK

Rary DeWuss was waiting to greet his guests as they drove up the long dirt road to the driveway of his home on the Worcester Ridge in Elmore, above Stowe. The smiling son added strokes of orange and red to a sweeping view of Mount Mansfield and points west.

His usual invitation to this "barn talk" — his third — was sufficiently odd and intriguing to compel about 50 guests to make the trek last Thursday night for music, cider, doughnuts and samples of Cabot's syrups.

The main event? DeWuss — who made a name for himself as a comedian and actor known as "The Logger" — would be chatting up Ben Cabot, president of Northfield-based Cabot Hoisery Mills, the company that manufactures popular, durable Dart Tough socks.

The guest list was no less eclectic than the evening's lineup. It included people DeWuss has known for years and some he'd just met, young and old. He lamented the sort of eclectic at the local Benningford supermarket couldn't make it.

Over the detail oriented host in jeans, boots and a tank top, DeWuss warmed his guests to visit the facilities in his house before sitting out for the barn. En route, he described the evenings as experimental. Previous interview subjects have included former governor Jim Douglas and state chief medical examiner Steven Shapiro. Maybe he could sell the concept to Vermont PBS, he mused, though he noted he'd probably have to line up sponsors. Or maybe he could just record the shows and post them on the internet.

DeWuss' barn lofts and sheds as though it was erected postwar. With better-colored beams, a spotless corner floor and not a single cobweb in sight, it has "Barnfinder" written all over it — great fodder for a logger joke.

DeWuss, who was born in Philadelphia but grew up in Stowe, makes his living playing the part of a redneck fiddler dressed in rugged tank top, bare jeans and well-worn chukka boots. In real life, the 54-year old studied acting in New York and is a member who likes to talk politics and the nuances of the day. DeWuss, who flirted briefly a few years ago with running for Congress, follows the news closely. At his May barn talk, Republican Lt. Gov. Phil Scott was a guest. From the stage, DeWuss urged him to run for governor.



Bundy Gifford shows the Cabot Dart Trough sock.

DeWuss told last Thursday's audience he'd be doing more traditional music and comedy variety shows next winter in Stowe, and he expects Douglas to participate in one of them. "I'm going to make Jim Douglas sing and shit like that," he promised.

This show started the same way DeWuss begins many of his Logger routines — with music. On a stage made of plywood and wooden blocks, he played guitar with his regular bandmates, did-did Patrick Ross and guitarist Peter Wilder. "This is in honor of them guys who once paid from Dinnamans" DeWuss said in his best Vermont brogue, as the two launched into Mike Huggins' "Song Mr. Back Horse," a song about an inmate.

Next, he welcomed Justin Lee Thurston to the stage for a few numbers. The Nashville country music singer grew up in Waterbury and happened to be in town.

Then DeWuss turned to the real meat of the show: talking about stuff that happens in intriguing form.

He prompted Dave Marriam, a singer here, to describe the new rhyme of Stowe Mountain Resort. The girl Joe Marriam, an emcee, he knew from the gym, to talk about how Lenore Armstrong was doping to keep up with other doping cyclists.

All of that was just a warm-up for the featured talk. DeWuss pitched this portion of the show as "Seat It Right" so named, he said, because he envisioned two-seat passengers on a plane having this kind of chat.

At Cabot Hoisery Mills' Ben Cabot sat in a folding chair across the proverbial aisle, DeWuss observed. "The sock guy's got no socks on." Cabot was wearing flip-flops.

DeWuss was one of the few people in the barn wearing socks on that stormy summer night. Of course, they were Dart Trough. Holding his feet out for Cabot to inspect, he bragged that they were still going strong after more than a decade.

"How in the heck do you come up with this Dart Trough thing?" DeWuss asked.

"I had to do it," Cabot responded. He explained that the Cabot Hoisery Mills, which his father began in 1955, had been making brands of socks for other companies. "Then most of those companies shifted to manufacturers overseas. The company shrunk to 35 employees and was running just three days a week, he said.

"We came as close to going out of business as a business could go," Cabot said. "It was what we were."

He started the Dart Trough brand in 2003. Against all economic predictions,

Cabot found that the public really did want tough, guaranteed-for-life socks that are made in the U.S. Today, the company employs 100 and Cabot has plans to increase the workforce to 500.

Cabot indicated that that expanding the plant in Vermont isn't easy, and DeWuss took the opportunity to bring up politics. What, DeWuss said, does he think of the 415-an-hour minimum wage proposed by presidential hopeful Sen. Bernie Sanders (I-Vt.)?

"We pay more than minimum wage," Cabot responded.

Did Sen. Patrick Leahy (D-Vt.) help the company land military contracts for Dart Trough socks? Cabot daily shifted the curve to smile he'd received from soldiers who liked the merchandise.

DeWuss asked Cabot for words of inspiration. "So many people don't do things because they see the economy. They just don't start," Cabot offered. "Starting, to me, is more than 50 percent of achieving."

His interviewee, who brought a bunch of people together on a summer night to sit around a barn, listen to the fiddle, sip cider and talk about Lenore Armstrong, cyclists and socks, couldn't have scripted a better acknowledgment. ☺

Contact terri@vermontdispatch.com

PlanBTV evo

approach to development of the South End. Let it occur naturally rather than relying on the overly cited approach of city-based constraints.

Jim Lampman, president of Lake Champlain Chocolates, shared that view at the company's Pine Street headquarters. He started the company further north on Pine Street, at the former Howard Space, which now hosts a number of artists, metalworkers and carpenters. When that spot got too small, it moved to the Malton Building, a former cereal factory, and then to the convertible brush factory it shared briefly with Bosccon since 1998. Lake Champlain Chocolates has been located in its current 25,000 square foot building, where roughly one million pounds of chocolate are melted each year and 25,000 visitors stop by to watch it happen. The chocolate is packaged and shipped at a warehouse in Wallingford because Lampman couldn't find a large enough space in the South End.

Lampman, who has piercing blue eyes and talks slowly, as if he's contemplating each word, said, "Over time, Pine Street has grown really nicely — organically. It was never planned out." Case in point: Lake Champlain Chocolates recently opened the South End Kitchen next door, which offers meals and culinary classes.

"I think there's no need to bring in the fat cats and put in a lot of housing, which might change the landscape as well as change the rents and change the opportunities for other incubator businesses to grow," he offered. He politely described the planning process as "a little bit overcooked."

Asked if he'd heard anything about a demand for South End housing among his 150 employees, Lampman responded, "Zip." What he does hear are complaints about the infrastructure along the Pine Street corridor — potholes, chipped sidewalks and construction worker pups that have barked multiple times in recent months. That is where the city might be focusing its efforts, he suggested.

Bill Cherry is the founder of Switchback Brewing, which makes local, ubiquitous pale ale at Flynn Avenue, where McKenzie Candy Company classes previously produced hot dogs and ham. Like Lampman's, Cherry's business has a retail component — people can tour the brewery, then imbibe in the taproom — that's benefiting from the South End boom.

But, he noted, "Everybody desperately doesn't want to lose that organic feel." When Mayor Miro Weinberger

Edward Conway



Photo by David J. Phillip

stopped by Switchback to select the brewer's opinion, Cherry recalled telling him, "We're all for doing all these things as long as it doesn't create a situation where everyone wants to out."

Cherry, who employs approximately 30 people, plans to take his own advice to grow to demand increases in Switchback's current location. He was referred to see that the draft plan doesn't recommend housing on his stretch of Flynn Avenue.

The same cannot be said for Bldgett Overa, which holds the distinction of being Burlington's oldest manufacturer. Founded in 1858, the commercial-oven company moved to a complex of painted red brick buildings, perched on a grassy expanse alongside Lake Champlain back in 1945. The brick path runs behind one building, and through a few cracked windows, powerline catch webs of staff factory air and huge warming machines and ribbon payers. Bldgett is now owned by the Illinois-based Middleby Corporation, which recently built a 100,000-square-foot manufacturing space in Essex.

For months, rumors have been circulating that Middleby plans to move Bldgett out of the South End and sell off the valuable lake-side site. The draft planTV South End seems to treat it as a done deal, even recommending how to repurpose the property. A blurb suggests, "As the Bldgett site transitions to new owners and uses, work opportunities to establish a publicly accessible park along the waterfront."

Wouldn't be the worst place for a condo complex, either.

Resisted by phone last week, Bldgett president Gary Mick and the company had no comment. ☐

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A Binge-Eating Clinic Slims Down After Its Permit Is Rejected

BY NANCY REMSEN

Karen Talbert freely admits she has struggled with her eating. "I could certainly sit down and eat a whole thing of Oreos," she recounted in a telephone interview from her home in New Jersey. "I could grate all day, too. It was sort of mindless eating. Usually it was in reaction to something I didn't recognize at the time. It made up for what was lacking in my life."

Over the years, Talbert has come to Green Mountain at Fox Run, a weight-management retreat in Ludlow, 30 miles. It has become a vacation spot, she said, but added that each time she returns she picks up a new strategy to try. "I did manage to lose a significant amount of weight but the ultimate goal is to have a healthier lifestyle. You learn how to help yourself. If the weight isn't the priority."

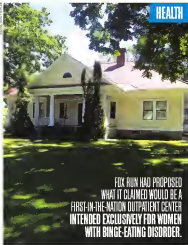
During her stays, Talbert said, "There were people with much more serious issues" than hers. "When you are an overweight individual, you think you are spinning out of control," she said. "As you try and fix, you have less confidence. Some people are at their wit's end."

Vermont doesn't have many options for such people. "Eating disorders are an area of need in Vermont," said Dr. David C. Rebecq, a psychiatrist at the University of Vermont Medical Center. "There is a lack of specialty services for those problems."

Fox Run had proposed what it claimed would be a first-in-the-nation outpatient center attended exclusively for women with binge-eating disorder. The owners of the 90-year-old Ludlow weight-management retreat wanted to supplement its educational weight-management program with therapeutic treatment for a complex behavioral problem.

But the Green Mountain Care Board rejected Fox Run's proposal — its first denial since it took over review of certificates of need applications two years ago, before that, the Department of Financial Regulation handled them for more than three decades. The regulatory board could have offered Fox Run a lullay for a few conditions. But it didn't. This was a straight-out "no" that Fox Run never was coming.

In its rejection, the board said the applicant failed to meet essential statutory criteria and cited shortcomings. Among



FOX RUN HAD PROPOSED WHAT IT CLAIMED WOULD BE A FIRST-IN-THE-NATION OUTPATIENT CENTER INTENDED EXCLUSIVELY FOR WOMEN WITH BINGE-EATING DISORDER.

those, the board said that because Fox Run would primarily serve out-of-state patients, it did not explain how it would improve the health of Vermonters. The board also said the applicant failed to provide evidence that the proposed clinic's treatment model worked and would produce health benefits beyond those that clients already obtain at Fox Run's existing retreat, which is licensed as a hotel — not as a medical facility.

Compared to the other certificates of need applications the board has reviewed, "Fox Run was an outlier," said Al Gobeille, chairman of the Green Mountain Care Board. "They had never been part of the acute-care world." The state's GMCB also approves hospital budgets and health insurance rates.

"No, we were surprised" to be turned down, acknowledged Fox Run CEO Randall Autry during an interview at the retreat. Rather than give up or appeal the rejection, Fox Run submitted a scaled-back proposal in June. Gone were the two intensive treatment programs in which clients would have received an array of therapies for four to six hours each weekday for a month or two. Instead, Fox Run will offer appointments for psychiatric assessments, psychotherapy and nutritional consultations. The reduced menu of services will have an estimated operating budget of approximately \$400,000 per year.

Those costs are less than the \$500,000 threshold that triggers a care board review for a certificate of need.

The board agreed on July 15 that it has no review authority for this smaller project — meaning the operation needs no approval. Autry said Fox Run plans an October opening for its outpatient unit, Women's Center for Binge and Emotional Eating, in a former doctor's office in downtown Ludlow.

Today Green Mountain at Fox Run operates in a former corporate retreat perched on a hillside at the end of a private road with a panoramic view across the valley to the ski trails at Okemo Mountain Resort. "Imagine a Life Free of Weight Worries," its website suggests.

Theresa Woyler, a nutritionist, founded Fox Run in 1979. She "has a need to help women who had been struggling with weight most of their lives," said Autry. Her son, Alan Woyler, and his wife, Marsha Halstead, currently run the nutritional program.

Weekly sessions begin on Mondays. On one opening day last month, a group of casually dressed women sat in a classroom and concentrated on a lesson called Principles of Mindful Eating. Autry explained that the class teaches women "how to eat for the right reasons and stop when they feel satisfied." Eating balanced meals and cooking demonstrations are also part of the program.

Another group of women piled into SUVs to go to a local pool for an aquatics class, one of the exercise options the retreat offers.

Fox Run's website stresses that it's not a weight-loss boot camp where restrictive dieting and intense exercise lead off pounds temporarily. Rather, "We'll also real women getting healthier and happier while losing weight and keeping it off through healthy living immersion."

The retreat is not cheap. A stay with a private room costs \$157 a week, according to the website, none of which is covered by health insurance.

Fox Run doesn't promise a quick fix. Many clients come with a challenging eating dysfunction, Autry said, noting that more than half the retreat's clients in the past two years met at least two of the criteria for a binge eating disorder diagnosis.

Binge eating was added to the diagnostic classification manual of the American Psychiatric Association in 2003. It states: "The essential feature of

binge-eating disorder is recurrent episodes of binge eating that must occur, on average, at least once per week for three months. An episode is characterized by consuming unusually large amounts of food, eating rapidly, feeling unable to stop eating because of embarrassment, and feeling disgusted, depressed and guilty. It's the most common eating disorder in the U.S., according to the National Eating Disorders Association.

Given this official recognition and the national spotlight on obesity, Atty said, it had seemed like the right time "to really address the needs of these women" by supplementing the educational offerings at the retreat with a medical treatment program.



Randall Atty

Coincidentally, Bree Greenberg Benjamin has been thinking the same thing. The founder of the Vermont Center for Integrative Therapy in South Burlington said that 10 percent of her clients report eating problems. Currently for those with eating disorders, her center can coordinate a package of services that may include yoga, meditation and therapy. Greenberg Benjamin said, however, that some people need more than weekly classes and counseling. To help them, she's been "fishing" with starting an intensive outpatient program.

"Part of what has held me back was the need for a certificate of need," she said.

Why does the state get involved when someone wants to offer a new health care service or the University of Vermont Medical Center plans to expand? Vermont has required certificates of need since 1979. The process "is intended to prevent unnecessary duplication of health care facilities and services, guide their establishment in order to best serve public needs, promote cost containment, and ensure the provision

and equitable allocation of high-quality health care services and resources to all Vermonters," according to the Green Mountain Care Board website.

Darlene Johnson, founder of Vermonters for Health Care Freedom, argues that the process has failed to achieve its goals. Instead, she said, it interferes with health care innovation and patient choice. "We have created an expensive bureaucracy," she said, yet almost every request is approved. Besides Fox Run's denial, state regulations modified only one other, when the Department of Financial Institutions overrode the certificate-of-need process.

On July 21, Johnson issued a press release calling on the legislature to repeal the certificate of need requirement. She said the marketplace ought to decide whether health projects are good ideas. For new health services such as the one Fox Run proposed, Johnson said, "It is up to them to determine whether they are going to be successful or not."

Ron Anderson said Fox Run's original proposal was a model that could be successful. Her biography on the retreat's website says she has made a career helping people recover from binge eating because of her own struggles with the disorder. She once led in her basement eating a case of frozen Twinkies.

Anderson spent most of her career in Arizona, but she got to know the owners of Fox Run at eating disorder conferences. "When they decided to expand, they asked me if I would join them," she said. She moved to Vermont a year ago to help develop the intensive psychotherapy program to treat binge eating. Beginning in October, Anderson will run the psychotherapy center at the downtown Ladlow site that Fox Run is leasing for its modified program. "We will be serving people who are attending Fox Run, and we also are going to be open to the community," she said. Insurance is expected to cover much of the treatment at the new center, which would make it more affordable for Vermonters. "The more we can build the program for Vermonters," Anderson said, "the more the revenue build will see the need."

"We are absolutely committed to serving Vermont," CEO Atty said. And committed, he added, to trying again to win the state approval for a more comprehensive treatment program for binge eaters. ☐

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Local Artists Bring New Life to Former Burlington Orphanage

BY SADIE WILLIAMS

Since it closed in the early 1980s, the dusty rooms of St. Joseph's Orphan Asylum have housed only memories of the thousands of children (and nuns) who passed through during its century of operation. On Thursday and Friday, August 6 and 7, two local artists will invite the public back to the former orphanage, located on Burlington College grounds, to witness "An Order." The series of installations concerns the institution's lengthy often disturbing history.

The two-day exhibition will also offer what may be the last chance to see the building's interior before developer **ONE VERMONT** begins converting it into housing this fall.

ARIE MEASER, studio director for sculptor **REINHARD KUNHAU**, was the driving force behind the project — in part because of a close personal connection to the site. "My grandfather lived here in the '30s with his little brother [who] died of tuberculosis," Measer says in a walk-through preview of the exhibition. In a later visit, she adds that the nuns "wouldn't help Gilbert; they wouldn't take him to the hospital, so [my grandfather] stuck him out and walked there. When they arrived, Gilbert had died on his back."

"It's a horrible story, but I got the sense that many children had similar experiences," Measer says. Learning details of these experiences is difficult, however. "The [Catholic] diocese is incredibly opaque, particularly with regard to the orphanage," Measer notes. "Stories of abuse are known, but the evidence is mostly anecdotal. There are people who had positive experiences there, while others' lives were permanently destroyed by their time there."

One source to which the artists have turned for information is Facebook. A page called Children of St. Joseph's Orphanage in Burlington, VT, which has provided many stories, advertises itself as a place for "former residents to share their thoughts about life at the orphanage, good or bad." The comments tend toward the latter.

A recent graduate of Burlington College, Measer has been photographing the former orphanage for three years; her efforts culminated in a pop-up exhibit titled "Wicket Frontier" at the college in May. As she photographed, she noticed secrets peeled or scratched



ART

Left to right: Arie Measer, Mary Zampetti, Anthony Measer, Rebecca Weidman, Sarah O'Donnell and Nylee in Girl's Room

throughout the building on the walls, inside closets, inside the doors of the bathroom stalls.

For one of her two installations in "An Order," Measer has collected these messages and pinned them on the walls of a room. Some are in red, "in reference to blood spatter which can be found on

many walls throughout the building." Others are silver and gold, which "float in and out of visibility as the winds curve on the marble bathroom stalls." Measer says, "I wanted to bring these out for people to see — it's the only voice of this building's history."

One of the messages reads, "I hate it here." Another: "They kept the hall light on." Some are insidious, such as "excellent! 159." Others, including "her stories kept me up all night," give form to the ghosts of St. Joseph's.

In another room, Measer projects footage on the wall that depicts a woman peering through the orphanage, staring at projected film of another woman walking toward the ocean. "I always felt like the people that lived here felt stuck, like their freedom was right beyond the wall — the orphanage and the ocean," Measer explains.

MARY ZAMPETTI, director of the photography program at **WALSHAMINGTON CITY ARTS**, focuses on the concept of home in her four installations. "I've been thinking about all these kids not having homes — that loss," she says, standing over a

pile of blue and white prints that depict geometric house shapes banded in the corner of a faded mauve room. The images are made with Remyart paper, which turns blue when exposed to sunlight, leaving white any areas that have been obscured — in this case, by toy houses.

In another room, Zampetti flips the concept of home on its head multiple times. She photographed an image created by a camera obscura on the wall of her home — a view of a neighbor's house upside down. At the orphanage, Zampetti projects that photograph onto a mirror on the floor, which bounces it back onto the wall, effectively inverting the image so the viewer loses any sense of up or down.

"I think each of us was struck by different things in this space. I was struck by the loss of home. But, then again, this became home [for many people]," Zampetti says. "They had to come up with their own idea of what [that] was."

REBECCA WEIDMAN, adjunct faculty at Burlington College and director of the **Byronic Yarn Center** of Vermont in



Installation by Mary Zampetti



Photo by Wyle & Debra Lewis

Burlington, put her spin on orphanage life in iPhone-size videos embedded in holes gouged into the drywall of three rooms. They show junk-spendish performers wrestling with insect-like movements, manipulating shoes, plants and other materials with their bodies.

"There's a protecting quality to them," Williams says of the videos. "I almost think of them as children's hallucinations — their imaginary friends."

When Williams drew on the canvas, then, past residents may have made, **WAS A JEWELRY** looks at the separation enforced by the orphanage. "One thing that really struck me was this story of siblings arriving together, [but] because boys and girls were kept in different parts of the building, [they] would be separated," O'Donnell says, standing in a darkened room where her video of a dancer weaves across the walls. "That really broke my heart."

The dancer in the video, Dartmouth College ballet instructor **MINA LAMTON**, is accompanied by music consisting from another room. There's "this feeling of two things being detached that really should be together," O'Donnell says. The separation of dance and music creates a

tension between the two spaces, which might cause a visitor to walk back and forth, trying to put them together. "It sort of makes the stomach tighten," O'Donnell says.

While most of the subject matter in "An Order" is heavy, **WYLE AND DEBRA** attempts to introduce an element of relief. One room salutes a child's fun,

with Vince Guaraldi's "Christmas Time Is Here" playing softly through the chandelier. In a heavily carpeted space, in a large, window-filled bathroom, Garcin has laid across floral patterns across every surface. The tickle smells faintly of jasmine, giving the room a "rough garden" aura.

"I really wanted my rooms to feel like a pause," Garcin says, looking around the bathroom. "Like a breather from the intensity of some of the other spaces. And I wanted it to feel of have a magical quality. I have two kids — I think about them a lot when I'm here." ☺

INFO

"An Order" Thursday and Friday, August 5 and 6, 7, noon to 5 p.m., at Burlington College reception on Friday, August 5, 5 to 6 p.m. artnews.sevendaysvt.com

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Local Screenings Bring International Shorts and an Actor's Take on David Foster Wallace

BY ETHAN DE SEIFE

On the way to ease this year's sun- or rain-induced summer blues is to seek shelter in the nearest cinema. This week and next, local screens serve up treats for connoisseurs of all tastes.

Shredder Short International Film Festival

The scrappy film festival in Vermont, the **SHREDDER SHORT INTERNATIONAL FILM FESTIVAL**, returns to Quechee this week with an expanded calendar and growing audience. Now in its sixth year, SSIFF has not only grown from one night to two, but has also programmed six former feature-length films. Not bad for an event that started just a few years ago in the attic of the Hartford Library.

Festival director **JAKE HARRISON**, 28, says Shredder also has gained greater local recognition. "People know about [the festival] before I tell them about it," he says by phone from Malibu, Wis., where he's taking a quick vacation.

The festival recently acquired non-profit status, which, Hachuel says, adds to its greater credibility — not to mention significant discounts on expenses. "This makes it much more legitimate," he says. "This is a real thing, it's not a thing." The fest has enlarged its list of sponsors to include several local businesses.

Hachuel, a filmmaker himself, was involved in production of the festival's sole feature, *The Captain's Log*, a comedy about two young men who are left in the



The End of the Tour

lurch when the hard drive containing their documentary's footage is stolen. It's one of eight films to be screened at Quechee restaurant Danis by the Gorge.

This year, Shredder will stage post-screening performances by local folk musicians on key nights. **DAVIDSON** on Friday and **DAVIDSON** on Saturday. Ticket holders can buy wine and beer during the concerts and enjoy free snacks.

At press time, Shredder's slate of films had not been finalized, but it will include the Turkish short "Harva," about a future in which women can no longer bear children, and the apocalyptic French short "Une edgar de papier unique" ("Secret of a Plastic").

The End of the Tour

The iconic, heavily annotated prose of late author David Foster Wallace (*Infinite Jest*) inspired adulation and stirred in roughly equal measure. Whatever one's opinion of his work, it's difficult to dispute that Wallace left an indelible mark on American fiction.

On Wednesday, August 12, the **SHREDDER SHORT INTERNATIONAL FILM FESTIVAL** will host a Burlington screening of *The End of the Tour*, a new film about the now-legendary day interview that Rolling Stone reporter David Lipsky conducted with Wallace. Lipsky eventually wrote a book about the experience called *Although of Course He End Up Becoming Himself: A Real Trip With David Foster Wallace*. In the film, Wallace is played by Jason Segel and Lipsky by Jesse Eisenberg. Directed by James Bonboldt (*The Spectacular Now*), *The End of the Tour* has been screening at film festivals around the country and received a limited U.S. release on July 31.

The local screening is a benefit for the **SHREDDER SHORT FESTIVAL**. Though the event is free, organizers hope that moviegoers will contribute the suggested \$8.50 donation to the RIFF, which will take place September 28 to 30. The annual literary event brings poets, novelists and nonfiction authors to give readings and conduct workshops. The 2015 slate of authors includes Pulitzer Prize-winning poet **POL HIGDON**, fiction writer **BARBARA HARRIS** (see review, page 36), Burlington cartoonist (and

Seven Days contributor) **MARRY BLISS**, and Martha Bernstein, cohost of the popular public radio show "A Way With Words."

KEVIN KOSAK, director of the RIFF and a film critic for *Seven Days*, heard of the Wallace film through the promotional emails he receives as a member of the Resident Film Critics Association. Seeing that the film's writerly subject matter would appeal to the RIFF's prospective audience, Kosak approached distributor A24 Films and was surprised to find the company's management intrigued by the idea of a benefit screening. In the end, A24 even picked up the tab for the expenses. "I just looked out at this," Kosak says with a chuckle.

The End of the Tour will screen at **SHREDDER SHORT CINEMA** in a theater that seats about 160. Even if the house is full and everyone pays up \$8.50, the sale won't come close to defraying the cost of putting on the RIFF, which Kosak says is about \$100,000. But, as he puts it, "Every little bit helps. We've done it 10 times, so hopefully we'll pull it off once more — at least." ☺

Contact ethan@sevendaysvt.com

INFO

SHREDDER SHORT INTERNATIONAL FILM FESTIVAL (Fri-Sat and Sunday, August 7 and 8, 6 p.m., at Danis by the Gorge in Quechee. \$8 per ticket, shreddershort.com)
The End of the Tour (Wednesday, August 12, 7 p.m., at Merrill's Rugby Centre in Burlington. \$8.50 suggested donation. riff.org, burlingtonartsboard.com)



The Captain's Log

KINGS OF THE ROAD: VINTAGE TRAILERS ROLL INTO MONTPELIER



Photo: Houghton

For one day this weekend, the streets and parking lots of downtown Montpelier will look like the site of an alien invasion—or at least a time-travel voyage back to the 1950s, 60s and 70s. On Saturday, August 6, the capital city hosts its first ever **VERMONT VINTAGE TRAILER SHOW**. It will feature plenty of shiny, aircraft-grade aluminum trailers, such as those made by Airstream and Spartan, as well as the more complex and fire-sided “painted hawks” including products of Glenda, Fan and Terry’s toasty.

The one-day event, which is free and open to the public, will draw dozens of vintage travel trailers (sorry no motor homes) from eight states and two Canadian provinces. Visitors will be able to enter and walk around each one, check their features and talk to the owners. Doing so, space limitations, most of the trailers won’t be permitted to show-site their large signature awnings, nor can their owners camp downtown overnight.

The vintage trailer show is the brainchild of **VERNON HOUTEN**, founder and owner of Vintage Trailer Supply of Montpelier, who organized it with **ALICE ARNONE** of Montpelier Property Management. Houghton, 49, is a

Cedar Rapids, Iowa, native who founded his business (originally called AirstreamDreams) in September 2000 mostly because he couldn’t find spare parts for his 1970 Airstream Caravel.

Toddy, most of Houghton’s business comes from the West Coast, where consumer interest in travel trailers far exceeds that on the East Coast and in middle America. “It’s in large part, he points out, because the weather out west is more amenable to year-round outdoor recreation.

Car shows have been held in Vermont for years. Indeed, the 50th Stowe Annual Antique Car Show also happens this weekend. But to Houghton’s knowledge, his will be the first ever vintage trailer show in the Green Mountain State. Typically, travel trailer enthusiasts congregate at rallies, often held in state parks and attracting upwards of 300 trailers.

Of the 30 or so trailers expected this weekend, Houghton reports that about half will be restored or renovated Airstreams from the 1930s and 60s. Even if you don’t immediately recognize the Airstream name, you’ve probably spotted the silver bulletts sailing down highways parked in campgrounds or featured in countless

movies, ads and TV shows. Their sleek, art-deco designs have captured consumer interest since the first ones rolled off a Los Angeles production line in the mid-1930s. Since then, these and other aerodynamic homes-away-from-home, like those made by Spartan, have been used by everyone from U.S. military commanders to NASA astronauts to Hollywood celebs.

As for the condition of the trailers, Houghton says they’ll range from ones used for camping nearly every weekend to heavily beautiful custom-made showpieces. “In fact, three of the trailers will come from regional trailer service shops, including Colin Hyde Trailer Restoration in Pittsburgh, N.Y., **ISK Productions** in Twinsburg, brought by **JOHN RUSSELL**, and Airstream Haven and Lapelica in Windham, N.H. (brought by Wayne Moore).

“Everyone who’s coming is aware that this is a show, and lots of people will be coming through in their trailers,” Houghton says. “So they’re all speaklers inside and out.”

These days, travel trailers are rolling for the inexpensive, family getaway they once were for middle-income Americans. Today, even a basic, stripped-down model can

retail now for more than \$20,000, and customized models can cost hundreds of thousands of dollars. And while the price of gasoline has fallen considerably recently, it’s still exponentially higher than the 15 cents-per-gallon rate when the first Airstreams hit the roads in 1936.

So what’s driving this growing fascination, even obsession, with American modern-day covered wagons?

Houghton suspects that part of the trailer appeal is due to the “any-house thing, the minimalism and the escape.” Among older Americans, especially retiring baby boomers, with the time and money to invest, is there a real nostalgia associated with travel trailers, he suggests.

Yet Houghton points out that some trailer enthusiasts are taking in their twenties or thirties, either single or with young families, who do “pig work.” For them, travel trailers provide a good base of operations in the context of a highly mobile existence.

Houghton says he’s excited by the prospect of bringing trailers into a Vermont downtown. He points out that other cities around the country now encourage so-called “urban camping.” Trailer owners are permitted, even encouraged, to set up overnight, in cities such as Los Angeles and Las Vegas. Paris even has the top levels of parking garages permanently set aside as space for RVs—a kind of urban “land and breakfast.”

Houghton believes that trend could easily catch on in Vermont, which already attracts high numbers of tourists from May through October. In fact, if this weekend’s event proves successful, he hopes future travel trailer shows will become multi-day events featuring overnight camping, barbecues and maybe even a bonfire (Houghton is providing this year’s trailer owners with a free weekend stay at Little River State Park in Waterbury).

“The truth is, we could have had 100 trailers” this year, he says. “It’s just the space limitations in our village.”

KEN PICARD

INFO

Vermont Vintage Trailer Show, Saturday, August 6, 10 a.m. to 3 p.m., in downtown Montpelier, vintagetrailersupply.com.

Dear Cecil,

I've heard the U.S. has the highest percentage of its population incarcerated of any country in the world. Is there a single crime or category of crime in which we excel that puts us in the top spot? Or are we just better at committing crime across the board? My guess is the War on Drugs accounts for much of our prison population. Can you provide a breakdown showing how we've achieved our less-than-enviable position?

David Burns

The drug war contributed, but it's not the major factor behind our crazy-high incarceration rate. What does explain it, then? I'll just say the more you delve into this, the more complicated it gets.

Let's review the incarceration rate, first discussed in this space in 2004. The U.S. currently has more than 2.1 million people. According to the World Prison Population List, the United States has a total prison population, including pretrial detainees, of 2.14 million. This works out to 716 prisoners per 100,000 people, the highest rate in the world.

Let that sink in, Canadian.

The U.S. has 44 percent of the world's population but 32 percent of the world's prisoners. For sheer numbers, only two other close competitors are Russia (648,000 prisoners) and China (1.64 million sentenced prisoners plus 650,000 in pretrial/administrative detention).

In terms of imprisonment rate, our closest competitors are mostly tropical island countries (No. 2 St. Kitts and Nevis, 704 per 100,000). Among major nations, the closest to us is Russia, at 455. The world average is around 150, for western European countries, it's around 90. Up until 1970, that's what it was for us, too.

The U.S. incarceration rate bears no close relation to the crime rate. The percentage of Americans in prison rose sharply between 1970 and 1999 and has fluctuated since then but remains close to the historical peak. In contrast, U.S. rates for violent and property crimes started heading up in the early 1960s, peaked in 1991 and since then have fallen by roughly half. In other words, for the past quarter century the U.S. crime and imprisonment rates have headed in opposite directions.

Now we'll say: Well, of course — the crime rate has gone down because all the troublemakers

are in jail! That's not proven, but even if it were, think what it would say about us. We threw the book at people less because of the crimes they did commit than because of the ones they might commit. In other words, a country that prides itself on being a beacon of liberty has more or less consciously adopted a policy of long-term premeditated detention.

But to repeat: Things are complicated. You think most prisoners are there because of drug offenses? That's true at the federal level, where more than half the convicts are in because of drugs. However, at the state level — and the states account for 87 percent of U.S. prisoners — drug crimes account for only 16 percent of those doing time. The majority of state prisoners — 54 percent as of 2012 — were convicted of violent crimes, 19 percent of property crimes and the remainder everything else (e.g., drunk driving).

For state and federal prisoners combined, 20 percent were convicted of drug offenses. Assuming that 20 percent of the 714,500 U.S. pretrial detainees (as of 2012) are likewise in on drug charges, then if everyone behind bars for drug offenses were freed, the U.S. incarceration rate would be 578, which would still put us third highest in the world. In short, you can't blame the imprisonment

epidemic specifically on the war on drugs. Inferred opinion attributes it to harsh laws and policies approved by fear of rising crime during the 1970s and '80s that imposed stiffer penalties for a broad spectrum of offenses.

Now let's stride boldly into a minefield in the U.S. incarceration rate: high because we're locking up so many black people? At first blush, no — leave black prisoners out of the picture and the U.S. incarceration rate is still 458, putting us in a tie for 10th worldwide with St. Martin. If we don't count any inmates, the incarceration rate would be 288, still well above the world average.

Same will say: The white convicts were caught up in draconian sentencing laws casually aimed at minorities, and specifically at black men.

Let's break that down. Do stiffer drug penalties single out black people? The numbers say no. Of state prisoners, 34 percent of whites are in for drugs, 15 percent of Hispanics and 18 percent of blacks — no big diff.

Violent crime? That's another story. Of state prisoners, 49 percent of whites were convicted of violent offenses versus 58 percent of blacks and 60 percent of Hispanics. Inquiring further, we find whites constitute 80 percent of the U.S. population and 32 percent of imprisoned violent criminals. For Hispanics, it's 17 percent and 23 percent; for black people, 13 percent and 41 percent.

Conclusion: The appalling high number of U.S. prisoners can't be attributed to any one class of offense. Rather, it's mandated from get-go: no-crime laws that have fallen most heavily on black men.



INFO

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'SUNSHINE STENGER'

As troubles mount for Vermont's biggest developer, the king of the Kingdom remains optimistic.

BY PHILIP J. FRANK

Bill Stenger remembers well the day he promised economic salvation to Vermont's Northeast Kingdom.

"It was September 25, 2012," he recalled last Thursday, sliding a photograph across a conference room table at Jay Peak Resort. "The reason I remember that is because that's my birthday."

The photo, snapped on the shores of Newport's Lake Memphremagog, featured a smiling Stenger and two business partners surrounded by the most powerful men in the state: Gov. Peter Shumlin and Vermont's three-member congressional delegation.

"That was a very important day," Stenger said, a trace of weariness in his voice.

The charismatic Jay Peak president had celebrated his 64th birthday by announcing \$500 million worth of development projects, which he promised would "fundamentally alter the economic landscape of the Northeast Kingdom."

Stenger had already spent \$250 million transforming his sleepy ski area into a four-season resort, replete with an indoor waterpark, ice arena and several new hotels. Now he envisioned bringing 30,000 jobs to the struggling region by convincing hundreds of foreign investors to invest \$500,000 apiece in a biotech campus, convention center, airport improvements and hotels in three small towns. In exchange, those investors would be granted permanent residency in the United States.

"It was a big deal then," Stenger recalled. "It's still a big deal."

But not everything has turned out as promised.

Almost three years later, nearly every project is behind schedule, delayed indefinitely or, in the case of a window-manufacturing facility slated for Newport, cancelled altogether. A high-profile land deal for a nearby convention center and marina fell apart. Stenger bulldozed a downtown Newport block, but he hasn't yet defurred the controversial project designed to replace it. *And* a long-planned extension of Jay's skiing terrain—the West Bowl!—has been delayed due to environmental concerns.

More troubling still, Stenger has faced an investor revolt, fueled by claims

that he misled those who financed his first new hotel at the base of Jay Peak and has delayed repaying them.

"We have no trust whatsoever in Bill Stenger," says Terry Sather, a car salesman from London who invested half a million dollars in the Team Hiram Lodge in 2008 and claims to speak on behalf of 19 other trade investors. "I personally think he's a crook."

Meanwhile, the U.S. Securities and Exchange Commission has subpoenaed reams of records and deposed Stenger, two associates and at least one state official. Stenger says he spent a day in May 2014 at the SEC's Miami field office, discussing the development with federal officials.

"The questions they asked me had to



TIMOTHY J. SMITH

take enforcement action against Jay, their review appears to have spoiled state officials charged with marketing and regulating the Northeast Kingdom initiative. Last summer, the state suspended Stanger's approval to raise foreign funds for two projects: a biotech research and manufacturing facility planned for Newport and new hotels slated for Q-Barbari Mountain Resort.

WE HAVE NO TRUST WHATSOEVER IN BILL STANGER. I PERSONALLY THINK HE'S A CROOK.

TONY SUTTON, INVESTOR

When the state finally lifted the fundraising ban this spring and summer — while retaining certain restrictions — Stanger's political friends were conspicuously absent from a subsequent groundbreaking at the Newport site.

In spite of the setbacks and skepticism, the now 66-year-old maintains the optimistic outlook that's earned him the nickname "Sunshine Stanger."

Asked last week whether he had delivered on the promise he made in September 2003, he said, "I think we've delivered on it in a lot of ways. I think that we are continuing to deliver on it."

Despite the delays, which he blames on the federal and state bureaucracies, Stanger said his vision remains achievable, and every job he proposed will be created.

"There are going to be good days and bad days," he said.

But, he added, holding up an architectural rendering of the stalled Newport revitalization plan, "This is gonna happen."

He grinned.

"We're committed to Newport."

Kingdom Come-On

Jay's latest aerial track cut through the summer sky as Stanger sped down the mountain in his black Audi sedan, license plate 1JN9EAL3.

A born salesman with a taste of the earthy shock, Stanger appears to enjoy nothing more than showing off his Kingdom. He's a constant presence on the mountain, in winter and summer alike, maintaining the left lanes and greeting guests by name. As he drove by the resort's new ski arena and wedding chapel, he smiled with pride how many events each winter had hosted this year.

"What motivates me most is the desire to see my employees have full-time employment," he said.

By that metric, Stanger has already found success in this three-county region lagging the Canadian border — population 62,800.

In the past decade, the various ventures he co-owns with Miami-based partner Arnd Quirns have grown from 35 full-time workers to more than 300, Stanger says. Their winter workforce has increased from 220 to 1,600. Annual visits to Jay are up, from 250,000 to more than a million.

"And when you've got 500 to 700 construction workers working continuously somewhere on these projects over an eight-year period, you say in jocular, 'Well, if these projects weren't here, what would have become of them?'" he said.

All that growth has been made possible by more than 800 immigrants hailing from 74 countries — from China to Dubai to Panama. In return for a \$500,000 investment, they and their immediate family members receive temporary green cards through the federal EB-5 program. Two years later, if they still live on shore, their investment created 10 direct or indirect jobs, they become permanent residents.

On a late July day Stanger appeared weary from a recent trip to Vietnam, where he had spent five days speaking at immigration seminars in Hanoi and Ho Chi Minh City and meeting with 60 potential investors. He expects several of them to visit Vermont in August to see the projects they might help fund — a practice Stanger encourages.

ILLUSTRATION BY TIMOTHY J. SMITH

Left to right: Immigration Police Officer Bill Stanger, Sen. Patrick Leahy, State Revenue Standards, Gov. Peter Shumlin, Ann Quirns, and Bill Stanger at Newport in 2007



de with the background of the projects and what we were doing with every project and how we recruited our investors," he said.

Stanger characterizes the SEC's interest as nothing more than a routine "private review" of the most successful projects funded through the federal EB-5 immigrant investor program.

Established in 1990 to spur money toward rural and economically depressed areas, the program has boomed in recent years, generating more than \$9 billion worth of capital nationwide in the last decade, according to the trade group Invest in the USA. Fraudsters and schemers have followed the money, prompting a crackdown by the SEC.

Whether or not the fide ultimately

'Sunshine Stenger' BY JIM

"If you come here and stay for a few days, it becomes evident what our neighbors are," he said. "Generally speaking, they loved each other."

It is easy to understand why. As Stenger drove the 20 miles from Jay to Newport, he described his adopted region as "incredibly beautiful" but plagued by "intense economic challenges." A western New York native, the Syracuse University graduate managed a resort in the Poconos before moving to Newport in 1984 to help manage Jay.

All three of his grown children, as well as his five grandchildren, live in Vermont. Two of his kids work for the resort. Stenger said he hopes the jobs he's creating will help keep other Vermont families together.

"We are driving through a rural landscape here," he said as he trotted past last-up ranch houses and automobiles with for-sale signs. "These aren't Rockefeller facades. These are our neighbors."

Not all of Stenger's investors remain unfazed about his mission to save the Northeast Kingdom.

In August 2011, he and Quinn exercised their rights as general partners to take full financial control of the Tram Haus Lodge, the first development

they'd funded through the EB-5 program in 2008. They dissolved 35 foreign investors' shares in the hotel and mailed each a promissory note, payable over 10 years.

Stenger failed to inform his investors of the move until January 2014. Over the next six months, many of them lodged complaints with the state and, eventually, with VT Diggermag, which took their story public in July 2014.

Sutton, the British car salesman, led the charge. Years earlier, he and his family had sold their dealership to finance a move to Florida, where they already owned a second home. To obtain green cards, they poured \$500,000 into the Tram Haus Lodge.

Sutton says he recognized it was a risky proposition. By law, developers who raise cash through the EB-5 program cannot guarantee they'll return the principal — let alone interest. But Sutton claims Stenger led him to believe he'd be paid back within five years.

"All the investors understood if the business were to fail we would lose our investment," says Sutton, who is now a UK citizen. "Nowhere was it pointed out that the investment would be stolen, and that would be the risk."

Stenger has repeatedly apologized for his failure to communicate, calling it "clerical." But he stands by the unilateral



© Barber House & Brown

STENGER'S RENAISSANCE RAISES HOPE — AND SKEPTICISM — IN NEWPORT

In New England, once demolished one of New England's most historic towns in Vermont, where a three-day effort to demolish commercial buildings once stood only a few miles north. The demolition by Jay's Stenger Partners LLC (Stenger) was touted as a key step toward the economic revival of this city on the shores of picturesque Lake Umbagog, just miles from Canada. A colorful banner led to a historic home across the property known as Renaissance Block, it is a huge project to come.

But on closer inspection, the banner is missing something: any mention of future plans. There is the coming next or future home of history — only parts of the block in the decades before it became just a hole in the ground.

The lack of progress over the past five months is another reason that a growing number of Stenger skeptics are worried he won't finish his dream project.

Locals know that owner of Stenger's projects — to build a downtown Newport marina and garden center — was worried he won't finish his dream project. He's been told that just before a sale to a successful firm was named. They have seen the news of an ongoing U.S. Supreme Court case regarding Connecticut's inquiry into several projects Stenger is handling through the federal EB-5 investment program.

The future of the Renaissance Block is now the life of Newport. Stenger had planned to plan the development's future, known as the Stenger Block with a \$20-million mixed-use project, including hotel rooms and retail and office space.

Options are still on whether Stenger's plan will ever come to pass. Some expect the \$20-million mixed-use development, which includes projects at Jay Park and 600 North Mountain Street, to come crashing down. They have little hope that the fate in their downtown will be developed anytime soon.

WHEN IT CAME DOWN, I SAID, 'NOTHING IS GOING IN THERE FOR A LONG TIME.'

GERRY LETOURNEAU

"I don't think so," said Letourneau, a local Montpelier resident. "It's an investment. They took it down, and it stopped. Now we're stuck in a hole."

City officials and local business owners, though, are at least wary of Stenger's plan. "It's a risk," says a local business owner. "It's a risk."

Stenger's plan to build a new hotel and office space in Newport is a key step toward the economic revival of this city on the shores of picturesque Lake Umbagog, just miles from Canada.

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Proposed Renaissance Block

Stenger's plan to build a new hotel and office space in Newport is a key step toward the economic revival of this city on the shores of picturesque Lake Umbagog, just miles from Canada.

Stenger's plan to build a new hotel and office space in Newport is a key step toward the economic revival of this city on the shores of picturesque Lake Umbagog, just miles from Canada.



change in ownership, arguing that it was necessary to make his investment whole.

"Why in the world would I guarantee the paycheck of \$125 million when I don't have the collateral?" he asked. "The bottom line is: Every investor is getting their money back. Many of them are now U.S. citizens. And that is a very successful outcome."

IN SHOWING OFF THE CONSTRUCTION SITE, STENGER'S UNSPOKEN MESSAGE SEEMED TO BE: **THIS IS NO PONZI SCHEME. THIS DEVELOPMENT IS REAL.**

Though Sateri now promises to repay the Tian Huan investors by January 2007, Sateri's worries the whole enterprise may collapse under its own weight before then, leaving him with a worthless piece of paper. And he wonders whether subsequent groups of investors, whose own payback will soon come due, will be treated similarly.

The episode appears to have deeply wounded Stanger, whose eyes glistened as he defended his conduct.

"It was personally very painful," he said. "I've given my heart and soul to this plan, and we have done great work. The economic impact here has been profound."

Investi-Gate

As Stroger pulled into a Newport construction site above Lake Monongahog, a dam's workers were busy installing water and sewer systems.

"That's where the building sits," he said, pointing to vacant lot on the grounds of a shuttered Bogert dress factory. "By September, we'll be doing concrete, getting some steel up."

Stronger appeared eager to demonstrate that, despite years of delay, he was finally constructing the 67,000-square-foot facility built to house AmC. In Vermont. The company, an offshoot of a Korean biotech firm, plans to manufacture artificial organs, conduct stem cell research and execute clinical trials.

"A lot of people have been critical of this project," he said. "They don't think it can happen here — but it can. And it's because of the capital."

In recent years, the SEC has cracked down on developers who raise millions of dollars through the EB-5 program, never to build a thing. In the most notorious case, a Chicago man named Andrew Seifu raised \$160 million from

Chinese investors, ostensibly to build an environmentally friendly convention center, only to divert a portion of that money to unrelated businesses. Last year, he was arrested on 16 counts of fraud and false statements.

In showing off the construction site, Stenger's unspoken message seemed to be: This is no Ponzi scheme. This development is real.

How serious a look the SEC is giving the Northeast Kingdom initiative is a highly contested matter. VTigger's Anne Galloway reported in June that the feds were "investigating" the projects, but Souger and top state officials reject that characterization.

"That explains Wrongplanning," Stenger said. "I know that there are 20-plus major projects in the United States that are being reviewed by the SEC."

According to Department of Financial Regulation Commissioner Susan Dorschner, word choice is important.

"For regulators to use the word 'investigate' is a very specific thing. Bureaucracy is a different thing. 'Examination' is a different thing," says Domagala, who recently assumed state oversight of EB-5 projects. "I think it was someone in the media who made the decision that the word 'investigation' was appropriate."

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slightly worn-out of tourists. The city boasted the largest dance floor in New England — Louis Armstrong's band played there — and two movie hotels.

But the hotels and luxury mall have long since been demolished, and the site is almost entirely new. A few storefronts, including a 10,000-square-foot office building across the street from the Minneapolis Truck City, remain visible.

"That was a time when it's a little only was humming," said Stenger. "These projects are going to really inject some energy into the discipline."

Perhaps to encourage him, a number of storefronts have displayed posters that read "Thank you Bill Stanger and Associates for a gloves in our eyes and a hellfire in our hearts for the most grateful state in the future of Newsworld TV."

LincolnBrooks, the co-owner of Newport's Jewellers, and a few other local merchants removed all the signs. They are eager to defend Stanger's place in the town, at least in a conciliatory

"Some people are like, 'You're kidding! But he's trying. He's really trying. We wanted to thank him for trying to help Newport, Bristol and... He's trying to bring it back. He's not run up away [The projects] are going to bring people. People will bring jobs. Jobs will bring customers.' It's amazing. It's good. He's going to do it."

Brook's wife, Jo Ann, agreed it's a beautiful town, but it's never going to go back to how it was in the past," she said. "There's nothing to hold your kids after they get out of school. Unless you farm. It's a quiet town. We [George] is having a great job. But have to understand it takes time. It's just taking a

How long? To build what Stanger has publicly asserted — a mix of rail and apartments — will require permits and approvals from both state and local regulators, all of which can take years to obtain. No plans are filed yet but, says officials there, say they aren't expecting to see any more.

Blomberg said he hopes to submit awareness plans in the state later this month to begin the process of smoking

US-S investment in the project — a guarantee that could result in construction's real summer. But delays at the state and federal level might derail things.

State permits for the construction of the black stipule bluff. Stronger turn the land into a public park. Construction has not commenced by 2013. But a park was built. The park was built.

Bojarski is more confident. And Newport officials are following his lead. "We want to encourage that," said Laura Dodge, Newport city manager. "We value liberalism and ethics. But we keep honest with the community. Obviously we're human, as it is the back of our minds. But you hope. When trying to look at the ethics on both sides."

None of the guests looked that way to the regular gatherers that weekend. Jojo's Tavern, a bar across the street from the abandoned block, asked what they think will come of the Minneapolis Black, the notes were said.

"Absolutely nothing," one chuckled. They all chuckled knowingly.

"When it came down I said 'Nothing is going to be a bad long time,'" said Terry.

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'Sunshine Stenger' 4/2/16

In fact, it was a state employee, former Vermont SB-5 Regional Center executive director Brent Raymond. In a May 22 email obtained by Galloway through a public records request, Raymond expressed concern that VTdigger had learned of "the SBG investigation of all projects." In a May 27 email, he said he'd been "misquoted three times in less than 12 minutes" about the matter.

The SBG won't say what it says to, or will it define the words "investigation" or "issue?"

"I would refer you to the dictionary, but I think that would probably not be helpful," an SBG spokeswoman says.

But Jeffrey Anzley, a former SBG enforcement attorney and federal prosecutor, says it's "highly unlikely" that his former agency would be subpoenaing documents and deposing witnesses if it was not engaged in a "factual investigation."

"They can move quickly, but they can drag on for literally years," says Anzley, who now works for the Ballin law firm Bell Nannally and defends EB-5 developers. "It can go nowhere."

Either way, Stenger argues, the damage



Stenger surveys the Vermont Renaissance Block site.

to his projects has already been done. In the earliest world of EB-5 investor recruitment, he says, competitors are quick to translate negative press accounts into Mandarin and other languages and circulate them around the globe.

"They'll take a malicious headline from a VTdigger article and make sure those investors have seen it," he said.

"My feeling is, there's probably between 40 and 50 investors who have probably looked elsewhere because of headlines that weren't reflective of the real truth."

Galloway stands by her reporting — and because of the I-word.

"The stories that have run on VTdigger are based on documents from the state," she says.

Anxiety over the project's prospects has reached Newport, too.

A mile away from the AnC Bio construction site, Stenger surveyed the demolished city block he planned to convert into office and residential space by the end of 2016. Now, he said, the so-called Renaissance Block will be built in the summer of 2016.

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A tall, handsome man with white hair and glasses, Stenger is easily recognizable, even without the Jay Peak scarfing he sports throughout the kingdom identifying him, appropriately as "President." As he described the black's 160-year history, a woman in blue jeans and a white, floral blouse crossed the street to talk to him.

"I was just trying to make sure if that was you or not," the woman said. "How are you?"

"Oh good," Stenger responded with a smile making an introduction.

"I'm hearing all kinds of things," she said, a note of concern in her voice. "Are you doing all right?"

Stenger smiled her that everything was fine.

After the two conferred for a few minutes, the woman exclaimed, "I'm pulling for you!"

Stenger reflected on the conversation as he drove through the streets of Newport to a lakeside shopping center where he once hoped to build the marina and convention center.

"We've broken off a lot, and we have to deliver *And We Are*," he said. "Some of this is taking a little longer, but the resolve is there, and the community is behind us."



Newport State Airport construction site.

Stenger's optimism occasionally appears at odds with reality.

Last summer, after years of negotiation, Burlington developer Tony Poserless pulled out of a multimillion-dollar deal to sell the shopping center to Stenger and Quirós. Poserless said the Jay Peak owners couldn't come up with the money, while Stenger said, "Mr Poserless did not want to wait."

Even now Stenger maintains he's looking at alternative sites and may still reroute the \$600 million project. Presumably where it would go remains unclear.

Like every successful business owner, Stenger admits that he doesn't quite know when — or how — to stop. Asked when he might hang up his hat he said, "I would like, very, very much, to complete the Newport initiatives."

And after that?

"I'll probably be busy for someone else to do it," he said.

Will It Fly?

Newport State Airport, just four miles south of town, doesn't look like much. A few raggedy hangars line a 4,000-foot runway, which currently serves mostly small private planes.

Stenger hopes an \$80 million, federally financed runway expansion will draw commercial visitors — and serve other components of his kingdom. He envisions sleek flying commercial airlines to Jay Peak and *And We* shipping store-bought products to hospitals around the country.

In 2012, Stenger and Quirós signed an agreement with the state-owned airport to become its fixed-base operator, processing air traffic, fueling and aircraft storage. Last week, Stenger unveiled designs for a new, 10,000-square-foot terminal, which he initially promised to build in 2014 and now plans to do next summer.

"This airport is going to be substantially more than it is now and will be a

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This exhibit has been organized by the Shelburne Museum. Images: George Oppler's *Autumn* (Shelburne Museum, 1942); Qi's on canvas (p. 37) is in Qi's (Q. 1933); Franklin's *Dark & Rainy* (p. 15, 1937).

'Sunshine Stenger' BY J.J.

complement to whatever economic development we do in Newport," he said as he drove through the airport's gates and came to a stop next to the towway.

Stenger pointed to a fleet of heavy machines, already moving dirt and rock to make way for a 5,000-foot runway.

"Then to J.A. McDonald. It's a dead-end occupation. They're out of St. Johnsbury," he said. "Percy, the other contractors, are out of Shaw. Mitchell Electric is out of North Troy. Everybody's local who's working on these different projects."

For years, Stenger's job creation record — and seemingly limitless ambition — made him a popular man with the state's political class. A friend and donor to the last four governors, he enlisted two of them — Republican Jim Douglas and Democrat Peter Dinkins — to travel abroad with him in search of investors.

In January 2013, Shanley devoted four paragraphs of his second inaugural address to Stenger and Quares, who, he said, "continue to drive a vision of hope, opportunity and future prosperity." That same month, the men hired Shanley's former campaign manager and deputy chief of staff, Alex MacLean, to serve as a project manager. Collectively, they donated at least \$10,000 to Shanley's reelection bid the next year.

The web of connections has prompted many to assume the governor's office is greasing the skids for Stenger and Quares. But while between state officials and the developers does flow over the past 15 months, little between the two parties has ever flowed — and, on occasion, their exchanges have been downright hostile.

In May 2014, the Agency of Commerce and Community Development learned that a Korean affiliate of A&C Inc. Vermont had been losing money for years and had lost its bondholders to foreclosure a year earlier. The revelation prompted Raymond and ACDD general counsel John Kessler to ask probing questions about financial and logistical ties between the two companies and about inconsistencies in their public representations.

The next month, ACDD hired Kessler and Quares from raising further funds for the A&C B&Q and Q Burke Mountain Resort projects until they questioned the state's growing list of questions and updated investor disclosure forms.

"We really wanted to make sure that all the information contained in [the disclosures] was solid enough so that any project investor has all the information she or he needs to invest," Secretary of Commerce Pat Meehan says.



A&C B & Q Mountain Resort

As the developers dragged their feet over the next six months, Kessler repeatedly wrote their lawyers to say he was "deeply troubled" or to express "profound disappointment" at their inadequate responses. In May 2015, Raymond censured them in an e-mail to Meehan, referring to their "many new layers of inadequately disclosed business entities, new principals and new management structures."

Last month, Raymond took a job at Moffat House, becoming the third ACDD official to leave state government for a job in the EB-5 industry.

ACDD's intense scrutiny, which may have been inspired by fears about the SEC's review, was entirely new for the state. In 1997, Vermont established the first state-run EB-5 regional center — a vehicle used to pool investment for foreign-funded projects. But for much of the regional center's existence, ACDD engaged in more promotion than oversight.

"Things were loose," Meehan admits.

Recognizing the inherent conflict, Shanley called on Meehan and ACDD last summer to separate the two functions. As with the captive insurance industry ACDD would be charged with marketing Vermont's EB-5 projects, while the Department of Financial Regulation would ensure compliance with securities laws.

When DFR took on its new responsibilities in December 2014, Douglas pledged to subject new EB-5 development — as well as the two suspended Northeast Kingdom projects — to a "complete financial review," a task also described as "pretty daunting."

"We are going to touch everything," she said. "We're going to go from the attic to the basement."

But Stenger and Quares had already raised more than \$10 million for A&C B&Q and Q Burke — and they had already begun construction on the latter. The fundraising suspensions threatened to hold up further work, leaving either investors in immigration limbo and embroiling hundreds of construction jobs.

"These projects were at risk of total failure if we didn't get the shufflings done," Stenger said. "If you can't bring in new capital, you can't pay the bills."

So Stenger called for a meeting in March 2015 with Shanley, Meehan, Douglas and several others to clear out what he called a regulatory "legion."

"Sometimes you just have to get people around the table and stop talking on the phone and stop having your attorneys run the show," Stenger explained.

The meeting, which one participant described as "contentious" worked. Later that month, Douglas agreed to allow the developers to resume raising money for A&C B&Q, so long as they held it in reserve pending completion of the

exhaustive review. In July, she let them do the same with the Q Burke projects, with similar conditions. DFR's full financial review is ongoing.

As he drove from the Newport State Airport 40 miles southwest to Burke Mountain, Stenger became animated at the suggestion that Shanley had dined out on special favors.

"He hasn't done a single thing that's inappropriate," Stenger said. "He won a governor's living a governor — just saying. Look, folks, can we identify the issues and can we agree on a path to solve them?"

Douglas and Meehan concur with that assessment.

"He tells me, 'Dorcas, do your job,'" the DFR commissioner says at the governor.

If anything, Stenger seems to think the administration has become a thorn in his side.

"Over the last 15 years, we've had 16 great years with the state," he said. "This last year was a challenge."

'Why the Hell Not?'

Burke Mountain has been in business for 60 years. Stenger noted, as he drove through Lyndonville toward the ski resort he and Quares bought in 2012. But, he argued, it has never capitalized on the ready supply of skiers from Boston, just three hours away.

"There's not one hotel in the community," he exclaimed incredulously.



Proposed renovation for Newport State Airport

It was a bit of an exaggeration. A moment later, he passed the Lycherie Motel, a dreary brown building with a faded red sign advertising free Wi-Fi. "Every weekend, that's full of folks," he remarked with a touch of disdain.

In Stanger's mind, the death of accommodations spoke to something bigger.

"There's a tendency in Vermont — maybe it's in all small areas — that people underestimate their capacity. They think, How could something like this happen in Vermont? Well, why the hell not? Why the hell not?" he asked. "You look back on Burlington. People probably said at one point in time, 'IEM in Kears? Are you kidding?'"

Stanger drove halfway up Burke Mountain and parked his car just below the Mt-Barre Lodge, a relic of the resort's quieter days. Along the way, he gazed at a parking lot filled with pickup trucks.

THE GLASS IS MORE THAN HALF FULL. IS IT AS FULL AS I WANT IT TO BE?
NO, BUT NOTHING EVER WORKS OUT EXACTLY THE WAY YOU HOPE.

BILL STANGER

"These are all workers," he said. "These are all people working on this project right here."

Standing under a ski lift, Stanger looked with admiration upon his handiwork. Below him, two large, partially built hotels sprang up from the ski slope, framing Willoughby Gap in the distance.

"Beautiful. God, look at that," he exclaimed. "There's probably 300 jobs in there right now, all from Caladots and Orleans County — and some from Litchfield."

Stanger remembered a question he'd tried to answer earlier that day.

"When you asked me, This initiative that you started on September 27, 2012 — go, things haven't happened, have

they?" he began. "Well, yeah, they have. ArtC Eco is happening. We've purchased the Renaissance Block. We've got an airport expansion going on. This is near completion."

Stanger paused.

"Yeah, I wish it was a little faster, but we're making it. We're making it," he insisted. "The glass is more than half full. Is it as full as I want it to be? No, but nothing ever works out exactly the way you hope."

As he drove back to the mountain road, a man flagged him down and introduced himself as a season ticketholder. "Hi, God, I saw you five years ago," he said. "I was running, and you were directing people to move the score so we could get seated safely."

"Well, you gotta make it stretch sometimes, huh?" Stanger replied.

"How's it going?" the man asked. "It's going well," Stanger said. "We've gotten talks in for a December 11 opening."

Before he drove back to Jay, Stanger wanted to point out one more thing: the view from Darling Hill Road, across the Passumpsic River valley from Burke. "It's the most beautiful part of Vermont," he said.

Three miles away, up another hill, Stanger allowed as he passed the Inn at Mountain View Farm. Across the street and down the road stood an elegant, three-story mansion with 25 rooms and a view in every direction.

Stanger had claimed just hours earlier that his developing days were numbered — that after completing his Newport projects, it would be "time for someone else" to take over. But as he gazed up the driveway, he let slip his latest plan. He'd been talking to the mansion's owner about turning the property into a retreat — or, per hope, the home of a thank hotel.

It's on the market for \$4.5 million.

Was the king of the Kingdom serious about buying the place? Did he really have another project in him?

"You gotta get the facts together," he said. "I think it's doable, but it's not on the front burner." ☐

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Stranger Than Fiction

Book review: *Music for Wartime:
Stories*, Rebecca Makkai

BY AMY LILLY

S with a wide-ranging imagination is at work in Rebecca Makkai's story collection *Music for Wartime*, it's hard to know where to start. With Ruth climbing out of a real-estate agent's piano? With the chef who slips from his chair in a line of chained prisoners and spends years impersonating the physician professor forced to take his place? Or how about with the transcript of a hearing on the murder of a pianist that includes all the answers but no questions?

Better starting points for discussion of these 17 unevenly engaging stories might be the three based on Makkai's own family lore, which aren't fiction at all. First published in *Harper's Magazine* in nonfiction format, "Other Remains of Posen (First Legend)," "Jacylyte (Second Legend)," and "A Bird in the House (Third Legend)" are the author's recent notions on stories about her paternal grandparents. As Makkai has revealed in a separate essay, her Hungarian grandfather died during that country's Second Jewish Law of 1938, and his wife was a well-known leftist activist who wrote 40 books (Makkai can't read most of them because they haven't been translated into English.) There are so many contradictions and gaps in the known history of her forebears alone, it's no wonder Makkai became a fiction writer.

The "legends" each contain the kernel of a great story. In one of the family tales Makkai relates, a soldier mistakes her grandmother's house and fatally mistakes a bottle of ink for alcohol, causing her grandmother to burst ever after that "the once killed a soldier with a bottle of ink." In another story, set during wartime, the grandmother artfully paints girls' faces with stage

BOOKS

makeup to look like old hags so they can pretend to be old around town at night without fear of rape.

The author is careful to discuss gaps in these "legends" between the loaded down second and her wistful treatment of it. "If the story is busy seventy years later, that is because it is [my father]," she writes. "If the details are strangely specific—the dialogue, the type of soap—that is because they are mine."

To discover nonfiction recollections scattered throughout a collection of short stories is unexpected, and the "legends" aren't the first works in the book to pose questions about the relationship of fact to fiction. The collection's apparently fictional opening story, "The Singing Women," ends with a parenthetical comment direct from the narrator: "I've had and turned two women into those, because there is a fairy tale number." The reader may wonder: Why would a fiction writer need to admit to lying?

The boundary between fiction and nonfiction is slippery, as every reader knows, and by the first story, it's clear that the author intends to use the latter to illuminate the mechanics of the former. Stories, for Makkai, are an artist's attempts to fill historical lacunae

— those missing parts of the record, those psychic holes left by war and other catastrophes, which range in this collection from AIDS to 9/11 to another bombing. In many stories, the art used to fill these gaps is music, but others focus on painting and sculpture. And always in the background, of course, is the art of writing.

Makkai's writing is conversational, understated and often very slow a little clunky with every 15-page story a woman accidentally shoots an intruder and Calverton's bad luck causing, in another, two elderly Holocaust survivors return to their apartment building to find most of its residents dead from a gas leak.

The author of two novels, *The Borrower* (2011) and *The Hundred-Year House* (2016), Makkai has been writing stories all along, the earliest in *Music for Wartime* dates back to 2002. Four of these stories showed up in the 2005, '09, '10 and '11 editions of *The Best American Short Stories*, chosen by such illustrious great editors as Salman Rushdie, Richard Russo and Geraldine Brooks.

In *Music*, Makkai's writing is at its best when comparing the arts. Take "Goggle of Loveston's Red Background," that story about Ruth slipping into the 21st century from a piano. The female narrator—who notes that "[Ruth] never



FROM 'CROSS'

they were making a decision about it, although really the first movement of Barbara Barth's quartet was disquieting enough to make the stage judges take a closer look, and Julie was more a Soubresouswoman than a musician. They muddled it a way through their awkward movements and arrived at the Algeria (no idea, three minutes of entirely pleasant things, which when done well sounded playful and crisp and strongly rhythmic) and when done badly sounded like expiring birds. Langley's moment emerged and Chris was not longer about to be seen, and when they all seemed over to put the 1000s on the floor the stage judges for a full five seconds.

Gregory and Coline started to lead but it gave Langley something to follow

and it seemed to wrap the whole. It was like looking at a book rather than a performance, but it worked. Another the second movement began to move, it was a piece of music — where the stage judges the string to find it steps back against the fingerboard — sometimes to catch the room so that by the end of the movement they were back together back in some, a kind of end to the music in some space to be seen, and Julie was sitting up on the couch.

When she was much younger Coline would have taken all these things to mean something. But she wasn't playing the fourth movement of the fourth quartet. One more, four words into the music, she was in the fourth piece. The four points of the cross, then, played that world round.

Mad piano. Didn't think they'd last" — was a deceptively casual, humorous voice to deliver insightful music and art criticism. She describes Bach playing music written after he died.

When he plays from the Chopin book I get him, it sounds different than it should — sharper, less Romantic, I suppose — but then there's something wonderful about the way he plays fantastical music in this normal, rhythmic way. (It reminds me of a Chagall painting. Here are some people, floating above a town. Here is a cow on the roof. Here is the black cat, poised through with blind eyes. But this is just the way my town looks at night. I look my soul into the street to paint my flying neighbors.

"Dear Torrell, Pulling Apart," which has one of the best endings in the collection, is set in Chicago, where Malkin lives most of the year (She spends summers in Vermont). The city's landmark restaurant, the Berghoff, is closing, so the time could be 2006. The narrator and the Peter of the title, both gay men in their middle-thirties, have known each other since high school. Peter, once a charismatic and handsome actor, underwent a moment of disillusionment on the stage and can't convincingly act anymore, his actor has left him, and auditions are dead ends. The narrator observes that Peter is also falling apart

physically from AIDS, drug addiction or both. Peter doesn't say. Learning his need to keep acting anyway, Peter declares, "We're living in this terrible world of wars and broken hearts and starvation, but some of us are compelled to make art, like that's supposed to help anything."

In that story, the narrator never quite grasps Peter's point, just as he can't quite see that he loved and still loves Peter. But the necessity of art does down on the narrator of the final story. The title

"The Musicians of the Dearly Departed" refers to a moment a sculptor creates among found objects donated by the families of the casualties of a night-time gas leak in an apartment building.

The female narrator accuses the sculptor of responding superficially to the tragedy with such a creature. "You look into it from the outside, and you have a few little ideas, and you try to put a narrative around them, decipher them, but really you're never going to leave."

The sculptor has a powerful rebuttal. What she has described, he says, is exactly what not only artists but "survivors" must do. It is also, in fact, precisely what Malkin is doing with her family stories in the *meanwhile* pieces. It's an old story — art is therapy — but in Malkin's hands it's a good one. ☐

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Irish Ayes

Theater review: *Buried My Darling*, Dorset Theatre Festival

BY ALEX MURKIN

Authority is odd. Rosemary is strabismic. They're both about 40 and have never married. They each live with their parents on neighboring farms in present-day Ireland. The two have known each other all their lives, and they don't know enough about themselves to recognize what they want from life, or from each other. But they talk of it.

In John Patrick Shanley's *Outside Mullingar*, currently running in the Desert Theatre Festival, talk rises like mist, obscuring the way while becoming forward. While Hollywood endures romance to adding one plus one with some cute misunderstandings, the romance in this rural setting and in the homely finchiness of the characters is a good deal subtler and more insightful.

Shankley won an Oscar for scripting the 1967 film *Moonstruck* and a Pulitzer Prize and Tony Award for his 2004 play *Doubt: A Parable*. Last year, Guthrie Tellepuz earned a Tony nomination for best play.

Shanley's dialogue in this play may be full of insults, complaints and threats, but because it is spoken by his Irish creations, wit and humor knit out the apathy. The play is funny even at its darkest and explores both the awareness and awareness of an obstinate hold on land, family or love.

The play begins with a death, and with Anthony and Rosemary down to a single parent each. Rosemary's mother, Aodh, has buried her husband and sets on raucous off-duty mourning, clucking with

Anthony and his father, Tony, Shukry has fashioned a neatly structured play that nevertheless appears to meander as aimlessly and unpredictably as a river. It's pure conversation, filled with surprise and wit, and the plot unfolds effortlessly, covering five years in several scenes.

Through simple events, Shusley gives his characters' inner lives external expression. A piece of land has been sold from one farm to the other, and one neighbor still wants what the other

FOR ALL THE FALLS AND MORE, **OUTSIDE** IS ABOUT

The characters will solve that problem by talking, or by dying. On his deathbed, Tony finally speaks with love to his son in a scene as full of earnest tenderness grounded in plainspoken truth. After Rosemary's mother dies, she and Anthony become solitary neighbors, huddling and chatting for years — long enough to tell their secrets and finally their hopes.

knocks across to no emotional peak without ever signaling that a climb is under way. It's like coming to the crest of a hill and seeing a sudden vista.

Mary Mason, as Rosemary, has a mesmerizing way of bottling and releasing energy. Whatever she's holding back is tantalizing; whatever she's doling out is stunning. She has the courage to play Rosemary as a bit shrill, ready to put off anyone. Lucia occasionally crosses into caricature, making frantic moves to amplify what's already loud enough, but she always intrudes.

FOR ALL THE RAIN THAT
FALLS AND MIST THAT RISES,
OUTSIDE MULLINGAR
IS ABOUT JOY.

Contact: alex@www.dsmnet.com

INFO

Outside Mulligan by John Patrick Shanley directed by John Gault Rubin produced by Robert Theodor Hendrick Through August 16 Tuesdays through Saturdays 8 p.m., Wednesdays and Sundays 3 p.m., at Dorset Playhouse, 502-48 doesitendtheartschool on

I a Romeo and Juliet, a violent feud between two families is the back story for a love story. Shakespeare's play is about an idealized love, but it's also about youth itself. For these characters, the most powerful way to express an intense feeling is to be willing to go as far as death—to risk one's life in a sword fight, or to die for love.

Vermont Shakespeare Company is presenting a vigorous, aggressive production this summer, both outdoors at North Haven's Knight Point State Park and at the Shelburne Museum grounds and indoors at the Royal Tyler Theatre at the University of Vermont. Nick Puccinotti and Lauren Pincus have striking chemistry as Romeo and Juliet. John Nagle directs with a keen eye for comic effects and big physicality.

The Capulets and Montagues are feuding. And "What's in a name?" is of great importance to the patriarchs nursing grudges and the offspring who offer life and love to settle them. The play opens in a street brawl. The Prince of Verona puts a stop to it and threatens the next transgressor with death, but the romantics still simmer.

Romeo, a Montague, first sees Juliet at a ball given by her father, Lord Capulet. Nagle stages this scene wonderfully. After Romeo and Juliet have exchanged a glance, they whirl along with others in a dance. The moment they intersect is dissonant and touch hands, everyone else freezes as they share their first words. Nagle slows in the swirling forces that will be their undoing—frustration, obsession—and rivets our attention on the two lovers as they fuel an addiction that seems to stop the Earth from spinning.

Romeo persuades Friar Laurence to marry him to Juliet in secret, and the threat of death from a roughed plan to

THE ENTIRE FIRST HALF IS
PLAYED AS COMEDY, AND
THROUGH THE ROMANCE
GLISTENS IN THIS SETTING.
DOOM DOESN'T
OVERHANG IT, ONLY HOPE.

overcome the objections of the feuding families. But before it can be realized, a light crypts his eyes. Romeo's friend Mercutio and Juliet's cousin Tybalt die in Mercutio's death. Romeo's vengeful murder of Tybalt and Romeo's suicide.

Peaced with septuagenarians, the lovers are desperate. Juliet, at the friar's suggestion, resolves to use death as a disguise. He has a potion that will make her appear temporarily cold and lifeless. It convinces everyone, including Romeo. When he finds her in her room, he sees no choice but to follow her and poison himself. She awakes to find her dead beside her, and she joins him with the plunge of a dagger.



Nick Puccinotti (left) and Lauren Pincus

Lovers' Leap

Theater review: *Romeo and Juliet*, Vermont Shakespeare Company

BY ALICE BROWN

This well-known plot brings one tragic mistake after another, but the enduring play is about how desire spurs each choice. Pincus gives Juliet the intoxicating purpose of falling in love. She doesn't rush to fill out Juliet's armor, she evolves as if she's just learned how to breathe and feels the joy of mastering it. Puccinotti plays Romeo big, making bold moves such as a drunken leap over a fountain. When he speaks, each new idea, action line and word let go until he tells

us, Nagle makes the love story physical, with full embraces, long kisses and the urgency of touch.

The play's strength is the energetic novelty of Romeo and Juliet's expressions of love, and passionate performances alone aren't enough to make those ideas new again. Nagle has humor to loosen the grip that familiarity has on the play. The entire first half is played as comedy, and through the romance glimmers in this setting, doom doesn't overhang it, only hope.

Nagle occasionally goes too far for a laugh, like having Romeo dive to the ground and writhing in a parody of passion to start the balcony scene. While a little over-the-top for "what light through yonder

window breaks?" could freshen it, this moment verges on mockery. But overall, the good actors and the well-timed music, and Nagle's daring, are commendable.

Nagle shifts the mood from light to dark, beginning with the sword fight between Mercutio and Tybalt. As Nagle stages it, Tybalt's righteous anger is easily topped by Mercutio's reckless taunting. Realism to the point of farce, Mercutio toys with Tybalt, at one point blowing close enough to plant a kiss on his lips. An adolescent exuberance infects them both, as if death isn't possible. But it is.

Staging the play outdoors adds an elemental quality, with the wind and the sky elevating the tale. In larger-than-life dimensions, Mercutio's performance in North Haven included a shower of rain, with actors that drenched just as the play did. Thunder rumbled and lightning flashed, enhancing the power of the story.

In addition to the leads, the large cast has several standouts. Kody Grausatz, as Tybalt, is a fierce foil to Dean Lusvardi's Mercutio. Leonard can fight, leap and bustle a bawdy gnomish with glumness. His Queen Maud speech is hilarious, as he seems to fetch each new, impossible image out of the air to try at on Romeo.

Jenna Neumann finds lovely comic moments for the Nurse, from upstaging Juliet with exasperation when the girl pleads urgency for news after love to meddling with a barely Mercutio in the street. Bob Nance, as Friar Laurence, has a notable in his eye

as he helps the lovers and quiet horror on his face when he discovers the tragic result of his good intentions at the tomb.

Adam Cunningham and Molly Walsh play Lord and Lady Capulet as a couple with different ideas about child rearing. Their discussion, and the husband's iron ride, help underline Juliet's realization that there is no way out. When Cunningham and Walsh discover Juliet's death, they both give way to grief, conveying eloquent understanding of their characters' roles in her loss.

Jeff Maderer designed a set that can work outdoors as well as at the Royal Tyler. His brocade pants and light, stepped platforms have a quiet grandeur; suitable for the lovers' dashes into each other's arms and for the tableau of the tomb.

In this production, death is tragic but also triumphant. Pincus and Puccinotti make a memorable, energetic Juliet and Romeo. For a moment, they seem to have overruled love. **B**

Contact: albr@vermontshakespeare.com

INFO

Performances by the Vermont Shakespeare Company, directed by John Nagle, produced by Vermont Shakespeare Company. Friday and Saturday, August 10 and 11, 8 p.m. and Sunday August 12, 7:30 p.m. and Sunday August 13, 2 p.m., at Royal Tyler Theatre, University of Vermont, in Burlington (503-25-vermontshakespeare.org or Playvts.org).

WRITTEN BY LUKAS U. CLARK

DRAWN BY J. GRANDJEAN

WRITTEN BY LUKAS U. CLARK DRAWN BY JPI GRANOVSKY

Organic Memory

OHAY, GET READY FOR THE TRUTH,
NOT AS I SEE IT, BUT AS JESUS
WOULD SEE IT. EFFERVESCENT
LEVELS OF HONESTY AND
ENCIRCLATING MENTAL PAIN.



HERE IS THE PLAIN FACT OF THE MATTER WITH REGARDS TO THE REALITY ON THE GROUND.



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WORMS LIKE TO EAT THE ONCE-DIGESTED
REMAINS OF THE PAST AND CRAP OUT THE
FUTURE BED OF ALL ORGANIC MEMORY.



JAI GRANDFSKY

JAI GRANOFSKY is plotting version two of his first graphic novel. Writing the tale of a novel-gazing, story-obsessed, propertarian dilettante. A super-and-vik imagery can be soon here. jaigranofsky.com



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Northern Exposure

Vermont's first Isan Thai restaurant digs deep

BY HANNAH PALMER EGAN

This food is not shy in any sense," Connor Morgan told Seven Days last spring, weeks before his family opened Isan, where he is the general manager. Located in a Queen Anne Victorian predominate in the neighborhood of Randolph, the restaurant is Vermont's first to serve cuisine rooted in Thailand's northeastern region, Isan.

The chef is Neachon "Bang" Morgan, whose homeland borders on Laos and Cambodia. It's a place where the food is spicy and the flavors bold, where fresh fruits and vegetables make merry with delicately spiced meats, pungent herbs and soups, and lots of sticky rice.

Bang runs the kitchen with her husband, Steve Morgan, a former New England Culinary Institute instructor trained in classical French cookery. By day, he manages the policy at Clifford Medical Center; at night, he helps at the restaurant.

Connor Morgan, Steve's son, is a friendly fellow who spent a year learning the ropes at Café des Hommes. He holds down Isan's dining room in the parking lot of the centrally located Isan. The 10,000-square-foot space is also home to the White River Craft Center, which offers gallery space, studios and coursework in arts including weaving, stained glass and the photography.

From the Bang dining room, the view looks west down Randolph Avenue, where the customer's evening can unfold over the village.

But these assets—except, perhaps, the view—were irrelevant to my visit. As is often the case, I was just there for the food. And I arrived hopeful that Bang's cooking would be as "unapologetic in its bold flavors and fermented kind of funkiness" as Connor had predicted back in March.

On a busy Friday, my parents and I sat in the far corner of the long, open room. The space is modest in its unadorned simplicity, and sound seems to muffle off the walls. Still, the volume never rises above a noticeable hum. Dinner began with a delivery of



The pig food



Flavorful options

ONE NIGHT, THE BIRD TOOK THE FORM OF CRISPY FRIED DUCK HEADS, NAKED BUT FOR A THIN COATING OF PANKO AND A SIDE OF CHILE DIPPING SAUCE.



Pork and more

steaming white head soups, a refreshing touch on a humid summer night. Drinks are beer and wine only. Side flow from 14th Street Brewing, Back Alley Brewery and, notably, from nearby Best 24/7 Brewery where Mike Cook is developing pouring coffee for Isan's menu. Plus Thai frozen red and blue fruit craft beers round out the options.

The wine list is tailored to the food, which calls for bright, low-tannin vintages that complement, rather than compete with, its potent herbs and spices. We kept to whites and pinks, including a left German Riesling from the Mosel region and an off-dry, French-style rose, all white peach, citrus and stone-strawberry smooth, my friend opted a pale, fire-kissed Pinot Noir, which also added a splash of fizz to a frosty cozy evening.

When the weather heats up, tropical climates often prescribe boiling soups laced with chilies. Old wisdom says hot foods chills one's system with the external environment, thus heating a body from the inside out has a cooling effect. That effect could be real, and it's what happens when you order a scorching pot of Isan pork to take on winter the weather.

"Isan" is the Laotian surname for a lighter, dinner version of Thai food, a punchy, spicy soup available throughout the Pacific West and common on American Thai menus. Bang's lemongrass-soaked broth arrived in a five-to-six ounce, containing with shrimp, scallops and tender rolls of squid. Though not particularly regional, the cream the soup became so the moment my table dunked a pile of sticky rice (served from another dish) into the herbaceous broth.

Thailand's northeastern tip is remote, vast and rural, and its culinary traditions have developed largely uninterrogated for millennia. But one of its dishes—the fiery, broiled chopped meat which known as larb, larb, larb or larb, and the ubiquitous shredded papaya salad (som nam)



SIDEdishes

BY STREET SMART: HIRSHAN PALMER EGAN & ALICE LEVITT



Manager Victor & Partner Mary Alice (right) and chef Hiranah (left) of Cider House

Southern Comfort

OWNERS COMING TO MONTPELIER

The former site of Riverside Books, 100 Main Street in Montpelier, occupies a spot on the National Register of Historic Places—but the property didn't make it any easier for **JOHN EGAN** and **ALICE LEVITT** to open a restaurant there. When she took over the space early this year, Profit's says, the structural engineering report declared it a hazard to the community. Five months of repairs saved the building from an imminent cave-in on Langdon Street, as well as adding a working kitchen and wheelchair ramps.

At the end of August, 100 Main will buckle again with the opening of Profit's new home. "The idea behind what we're doing is really fantastic breakfast and lunch every day, with the best southern hospitality table service," explains the restaurateur. Profit's knows a thing or two about that, having spent years in food service in

Georgia and, most recently, in Asheville, N.C.

But perhaps her most important training began at home. Profit's mother's and grandmother's recipes inform the pies and other from-scratch southern desserts that will fill her bakery case. **JOHN EGAN** and **ALICE LEVITT** will take the sweets for the restaurant, as well as most coffee. Additional jobs will come from Profit's friends at Cowen Culture Coffee in Durham, N.C.

Former **NEW ENGLAND CULINARY INSTITUTE** chef-instructor **WENDY KLEIN** will lead the kitchen. Before he attended NCC's kitchen, Kleiner worked at legendary Plainville restaurant **River Run**.

The chef is not Drew Hiranah's only connection to that late eatery. Former **River Run** chef-owner **JOHN KEMMER** is a "friend of" the project who has supported Profit from the start. Though he's busy traveling the country as **GOAT'S** spokesperson, Profit says

Kemmer will likely drop in to cook and socialize on weekends.

His most significant presence, however, will be on the menu. Profit promises classic River Run items, such as catfish, shrimp-and-grits and sausage gravy, prepared in regular and gluten-free versions. Other dishes will include fried chicken, country-fried steak and fish from North Carolina's Southern Trout Farms.

"My favorite food is simple and easy to access and not complicated," Profit says. John Versaw's tiny capital will get a taste of that small-town simplicity.

—A.L.

Fresh Take

IN AT WEATHERSFIELD WILLOWES NEW CLAP

When **WILLOWES** and **WENDY KLEIN** bought the inn at **WEATHERSFIELD** in 2012, they came with a vision. They wanted to create a place where the food was as important as the setting, where hungry pilgrims could

come for exquisite fare, notable dining and expand their own skill sets through classes and workshops tailored to home cooks.

With chef **JOHN KEMMER** at the helm, the **WILLOWES** inn became a culinary destination. When **TASTYUP** moved on in late 2013, local chef **WENDY KLEIN** put his name in the hat as a possible replacement.

"As soon as I heard **JOHN** was leaving, I sent my application," Kleiner says. The timing wasn't right, though, and the inn replaced **TASTYUP** with **JOHN KEMMER**. **WILLOWES** left last October (he resurfaced recently at **LA FORTA MARELLA** in Montpelier). When Kleiner heard that the inn was again looking for a kitchen lead, he got in touch.

Last week, Kleiner joined the inn as executive chef. His experience includes 16 years under **JOHN BEARD** Award-winning chef **Gordon Hemeryk** in Boston, and 10 years overseeing **WILLOWES** at Stone House Pizzeria in Stone Mountain, Mass. Most recently, he spent several years helping out at **SOUL MARELLA** in South Londonderry.

In his new post, Kleiner plans to offer seasonal versions of the classics. "I often think about food in very old-fashioned ways," he tells **Seven Days**. He might serve a "shepherd's pie" consisting of rack of lamb served with lamb ragu and roasted potatoes—a clean, modern take on the original, using the same ingredients.

Mostly, Kleiner feels most excited in obtaining the freshest possible fare, including seafood from the Atlantic and produce and whole animals from local farms. He'll butcher and process these raw ingredients.

—MICHAEL P. FINE

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Northern Exposure

have found their way into the unseasonal Thai food juggernaut.

Buang's menu items lean more toward meat and are seasoned with the funk of fermented freshwater crabs (see below), gleaned from Buang's rice paddies. The chef crushes shrimp with chiles, shallots and dried shrimp — cry, chewy curls that seem to dim the popovers' essence of shellfish — in a mortar and pestle with the papaya, scallion and herbs that carry the dish.

Slices of sticky rice and crisp veggies add starchy bulk and fresh, watery crunch, but they also nod to the basic bread of a traditional Thai meal.

Eating a meat salad — perhaps even toke meat, which is similar to bar-b-que made with sliced rather than chopped meat — began with a shred of cool, anise-seeded pork, ringed with amok from the grill and dressed in fish sauce and lime. Then, a sliver of shallot, mint or basil and a couple of bean sprouts. Finally, a lump of sticky rice finished a simple, well-composed bite, or series of bites.

That ferment also applies to whole meals. At Saeng, diners tend to arrive with a burrito of protein, sauce, scraps and rice, and a look around the dining room revealed that most tables of four held 10 or more plates. These usually include at least one form of poultry, whether roasted, braised or grilled.

The Thai have an unseasoned accord with herbs, which they handle with a simplicity that can read as delicate or unadorned, depending on the dish.

One night, the head took the form of crispy fried duck heads, cooked hot for a thin coating of pasta and a side of chili dipping sauce. These defied polite handling — the only option was to pry open their beaks and gorge the fatty bits of meat, gelatinous cartilage and sticky oil) inside their faces. Once we'd peeled the skulls clean, we turned to the backs, which gave way with a good bit of cracking.

If crunching through duck brains isn't your jam, go young — a marinated half-chicken slow grilled for hours — is a more palatable choice. Buang's sublime bird came with just sticky rice, chili sauce and rice porridge, a near-legendary dipper reserved for grilled meats. The bird's golden, salty skin offered a warm entry to spicy flesh that soaked pace with each pore and pulled easily from the bone.

Another time, fried rice balls (like toky were topped with curly kaffir lime, shrimp and pork. The flavor was good, but something was missing. "Should these have... a more, maybe?" my friend asked the waitress. The server reached the table, then looked for the kitchen. She returned a moment later with the sauce, but by then we were loading the third rice in our tam, and it was overdone.



Saeng (Top) / Buang



BUANG AND SAENG



Pad See Ew

That's kind of how things go at Saeng, where the server ate pretty young things with no-die attitude but varying degrees of skill. Still, the kitchen's errors are few (none during my visit), the food comes quickly and service is attentive enough to easily obtain a fresh drink.

While the menu may seem exotic to many diners, it often's a nod to a long of Indian, Bengali-style dishes. These include a cold, coconut-rich dairy curry and pad Thai (an hi, the peanut-studded noodle stir-fry sweetened with palm sugar and tomatoes).

Buang rolls this into a thin egg blanket, so it looks different than the standard, but no flavor is full, though mild, and it's an excellent introductory dish for diners new to Thai cooking. Pad has rice, with sweet pork flanked with whiskey and wide, chewy noodles

stattered with glossy fried basil, is another safe choice.

Each dish nod to the restaurant's place as the sole Thai eatery in Orange County, where many diners are more familiar with pub fare than food from Thailand. And the menu reflects a kind of culinary flexibility that knows food doesn't exist in a vacuum. Buang is a modern chef building a living, breathing menu that honors both her roots and her own evolution as a cook.

One night that meant khao man gai and — chicken and rice with origins on the Thai-Chinese island of Hainan and an everyday street food in Thailand. Tossed with a squeeze of lime, the flavors and textures emerged in layers: the sticky crunch of the peanuts, the juicy smoothness of the meat, the unseasoned rice, long-stemmed in fiery chicken stock. Then a ball of ginger, shallot

and garlic. Finally, the fire of the ginger clip and kick of the bean paste, each piece adding new notes to taste.

Desserts are few but worth saving room for. I didn't, but there I was, dipping my banana fritters into chocolate ganache, or sharing lady spanning Champagne mango into my mouth.

The latter was so luscious it dissolved on my tongue. And when my honeyed appetizer plopped for a bit of the sticky-sweet rice that was its mate, despite being abnormally full, I heard myself exclaim to my friend, "Lovers, get some more sticky rice in my mouth." ☺

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INFO

3000 S. 50th Avenue, Raleigh, 919-506-0262, saengrestaurant.com

SIDEdishes

CONTINUED FROM PAGE 43



The house that would

himself, transforming their own homeside character, both infused berry sorbets and all that lies between. "The most majority of our produce is coming from right here on the property," Elisekild says. "The thing that really goes me excited is being able to source all these beautiful local ingredients — and then present them in the same profile they should be in." The menu will debut in a late farm-to-table, but Elisekild plans to launch a tasting option soon.

Marlee Squarize says she's particularly excited about the chef's teaching potential. The two are already planning a workshop series with courses in butchering, cheesemaking, pickling, fermenting and more.

—NPE

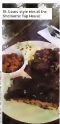
A Warm Welcome

CELEBRATING TOP FOODS OPENING FOR DINNER

After a couple of nights testing out taps and bar menus as friends, restaurant Tap House introduced its full dinner menu last Friday, July 31. The owners, chef to lawyer and his wife and business manager,

DANIEL HOFFMAN, dealt with a few glitches — including a burnt fryer tar — in time to feed an after-work crowd.

The dinner is so patrons gathered at



Tap House's style shows the downtown Tap House

ment to order and in copious portions. Popular items on Friday included the mountain-man nachos made with the St. Louis-style ribs, which Lambert slathers with his signature "triple de BBQ" sauce. As the name indicates, the recipe contains three beers: **SAKE** **HOUSE** Mountain Ale, Switchback Ale and Fiddlehead IPA. The special sauce pays up across the menu — as the slow-braised brisket, the pulled-pork kaiser and even the chicken fingers. Other offerings include warm artichoke dip, sharp cheddar and beef sliders and beef sliders as yours.

Comfort food isn't the only reason the Tap House feels like home. Lambert and Maynard recently refurbished the interior themselves, adding a new bar, warm racks made from repurposed wine crates and "about 12 gallons of paint on the walls," Maynard says. The only remnant of the spot's previous occupant, Town Tavern, is a vintage dry goods sign above the dining area. Dark wood flooring and dusty lin tables make the space feel intimate despite its commercial location in the Bellows Falls Plaza Shopping Center.

Like House Tap House is open every day except Tuesday. Dinner runs from 3 p.m. to 9 p.m., and the bar is open late.

—S.B.

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Pro Pour

Mixing it up with bartender Sean McKenzie at Guild Tavern **BY ETHAN DE SEIFE**

Behind the bar at South Burlington's Guild Tavern, cocktail director Sean McKenzie wears his slick black vest well. Paired with a checked button-down shirt, he looks every bit the professional behind mixing drinks at a tiny Chicago speakeasy, even 1924. McKenzie collects the look, but only to a point. Sleeve garters, he says, would be pushing the "nerdy" thing too far.

McKenzie's cocktail recipes, too, draw on history. His approach to mixology is expressed in the exclusive menu that he references assiduously and which is divided into "Classics" and "Guild Originals." On the former, cocktails' dates of origin are listed alongside their names. The originals list several more unconventional ingredients, such as Creme de Vins, Peppermint and Genever, yet some of them are decidedly — even centuries — old. The Grog Argument, for example — Mezcal, Green Chartreuse, and pine apple and lime flavors — is a modern take on the Prohibition-era gin cocktail called the Last Word.

"At the end of the day you have to know the classics before you can do those amazing, unique new cocktails," McKenzie says. "We're not really reinventing the wheel. We're just trying to pay respect to tradition with different ingredients."

Though fascinated with the cocktails of yesteryear, McKenzie likes to give his drinks sexy, pop-culture-inspired names. Consider the seasonal Friggle Black Cat, which tips its scintillating hat to the 2003 sex-bodily film *Black Cat*. His mixes are bursting with unexpected but harmonious flavor combinations and are just juicy enough to tempt another round.

McKenzie met with *Seven Days* at Guild to talk about the theory and practice behind his creative cocktails.

SD: What's the last drink you had?

SM: Last night, I had a Brandyler after work, [smiles] with Rittenhouse. It was delicious. That's a classic cocktail that is rye whiskey, dry vermouth, marmalade liqueur and Amaretto, a French product that is (a) not available in America, and (b) was reformulated in the '50s. So we use Amaretto de Cocco, which is apparently the closest thing you'll find in America. It's got the same berry, bitter orange profile.

SD: What's your go-to after-work cocktail?

SM: That's tough. I have a few. I would say the Brandyler is definitely one of them. I really like the mixture. Gin and tonic, sometimes, depending on how I'm feeling. I love the scotch, which is currently on



The Grog Argument, the Last Word and the scotchier

Sean McKenzie

AGE 35

RESTAURANT: GUILD Tavern

LOCATION: South Burlington

RESTAURANT AGE: Almost 2

CAREER TYPE: How America's been raised

SELECT EXPERIENCE: Bartender, Polaris in Vt., Burlington (2012-2013); bartender, Vt. Dist., Austin, Texas (2011-2012)

WHAT'S ON THE COCKTAIL LIST: CHICKEN like Red Hot after you fall over the scotchier originals like the bartending Nut House eye cream (David Miller and the grey Negrita)

the mixer. It's a really simple whiskey-sour variation.

SD: Tell me about diving into cocktail history.

SM: I've worked in the industry a long time, and I think I just got sick of pushing vodka sodas all night. So I started reading up on [cocktail history] and started going to cooler bars. [Thinking hard] is what I do, so it's good for me to know the history, how we've gotten to this point. But you can also learn a lot about people and culture from behaviors such as what they're drinking and how they're drinking it. The cocktail is a pretty American thing and a big part of our culture.

Prohibition is a really fascinating time — the lengths to which people went to do something that was outlawed. We actually got a lot of really great drinks from Prohibition as a result of people using what started as a limited knowledge base and then evolved, and using not the greatest ingredients.

SD: What's in your liquor cabinet at home?

SM: A lot. I've got a pretty fully stocked bar — probably in the ballpark of 80 to 90 bottles. On and rye whiskey are the two basic liquors that I always go back to. I'm really attracted to some like drinks. Afternoon drink has become something of a bartender's lunchbag, and I've definitely gaily of [using] that.

SD: What made you want to get into bartending, and how did you get your first gig?

SM: Both of my parents, at one point, were in the restaurant industry. Dining tables seemed like a good job to start with, and I eventually just started bartending. I think the first semi-bartending job I had was at a TGI Fridays. I used to push some bad drinks — a lot of things that we called "margaritas." Drinks with refrigerated syrups that come in bags (it's not a place I'd like to go back to, but I think there's some

artistry in learning as places like that. It's very regimented, and you don't necessarily learn the right way to do things, but you learn how not to do the wrong things, at least by certain standards.

SD: Describe the anatomy of a good drink.

SM: People will come in and say that they don't like a particular spirit, and I usually think they just haven't had it the right way. It's a horrible answer, but it's all about balance. Understanding how things are going to interact with each other. If you're using something cheaply sweet, you're going to have to dry it out. You need to know what kind of ratios each ingredient has. The scotch is an incredibly balanced cocktail, which is one of the reasons I love it. Rye and dry vermouth go together really well. It's a near-perfect cocktail.

SD: What are the basic components of a solid, functional home bar?

SM: I think a home bar should start with Angostura bitters, because it makes everything better. You need a good bottle of rye whiskey, a good bottle of gin and you want some citrus, like Cointreau. Sweet vermouth and/or dry vermouth. With just those bottles, you can make quite a few things.

SEAN MCKENZIE'S COCKTAIL RECIPES

Mckenzie provided Steven Doyle with recipes for three of South Tower's signature cocktails. Some of the ingredients are unconventional, but adventurous tipples will receive a well-deserved reward.

The Scaffold

1 ounce rye whiskey
1 ounce dry ginewine
1/2 ounce fresh lemon juice
1/2 ounce pineapple
1 dash orange bitters

Shake all ingredients with ice and strain into a chilled glass. Garnish with a lemon peel.

The Closing Argument

1 ounce Mevill
1 ounce lemon juice
3/4 ounce fresh lime juice
3/4 ounce pineapple juice

Shake all ingredients with ice and strain into a chilled glass. Garnish with a lemon peel over cocktail. Or served neat.

The Steel Mill

1 1/2 ounces rye whiskey
3/4 ounce lemon juice
1/4 ounce lime juice
3 dashes Angostura bitters
1 dash blackstrap rum

Shake all ingredients except rum with ice and strain over one large ice cube into a chilled glass and top with rum. Garnish with a lemon peel.



SD: What kind of drink do people most often ask for?

SM: We have such a diverse crowd here that it really varies. I would say the old fashioned is probably our best-selling cocktail. The Steel Mill is a very close second—interestingly, these are two rye whiskey cocktails.

SD: What's your go-to local watering hole when you need a good cocktail?

SM: I like the bar at Waterworks quite a bit but haven't been there too often. I like Male Bar, I like the Firehouse, [Pizzeria] Vetto's has a great bar. Fountains and Manhattan Plaza really surprised me. I hadn't been into either in a long time, but about six months ago I went into both. Fountains has lots.



SD: What cocktail or cocktail trend do you most loathe?

SM: I think that classic cocktails and craft cocktails sort of became, at one point, the Thing to Do, and I think a lot of people started to do it because they thought it was what people wanted. It seems really silly, like a lot of places are just jumping on the bandwagon without any reference to what makes a cocktail a good cocktail.

SD: Which of your favorite bartending or booze-related books?

SM: For sentimental value, I really like *The Savoy Cocktail Book*, which is a recipe book from 1930. It's one of the first ones I got, and there are a lot of really, really interesting cocktails in there. I really like Gary Regan's *The Joy of Mixology* [The Consummate Guide to the Bartender's Craft]. I've got a copy of *Prohibition's Dads* [the 1930s bar old drinks].



SD: What is the strangest thing about American drinking habits?

SM: I've never understood after-bite. The dirty martini just kind of confuses me. But so many people like it that it must be kind of good. I love screwy things, and I love olive, but I've never wanted to put them in my drink.

SD: What drink do you adhere to like it?

SM: I don't know if there's any shame in it, but there's a cocktail called the pink lady that just has a really unfortunate name. It's gin, apple brandy, grenadine, lemon juice, a touch of sugar and an egg white. It's a relatively sweet, acidic gin and with some apple brandy in there. It's just a big glass of horby pink. You cannot look like a boy, tough, but I'm drinking that. But it's an excellent cocktail. ☺

Contact: shawn@seandoyler.com

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1999



AUG. 8 | THEATER

AUG. 9 | MUSIC



Digging In

Tim Corbin wants to put carbon back in the ground. "There is too much carbon in the air," the Vermont Organic Reductionist cofounder says, "and it contributes to climate change." This endeavor is the root of Soil Fest, a community gathering at which green thumbs can learn how to use their farms, gardens and yards to curb global warming. Judith Schwartz (pictured), author of *Grow Your Own Meat*, supports the free event. Non-vegetarians, however, can get their hands dirty with workshops, interactive demonstrations and exhibits while enjoying food and live music. Don't be late — early birds can put their new knowledge to use with free perennials.

SOIL FEST

Saturday August 8, 10 a.m., noon, at Taylor Park in St. Albans, Vt.
Info: 802-657-0, vermontorganic.com



AUG. 8 | FILM

Changing Tunes

American Songwriter describes Warren Haynes' latest effort, 2015's *Ashes & Dust*, as "driven, passionate and meticulously crafted." Calling on the newgrass ensemble Railroad Earth for backup, the Grammy Award-winning singer and guitarist reveals a rockier, folk-inspired side of his sound. In new songs and strains written as many as 30 years ago, the Allman Brothers Band and Gov't Mule veteran proves his acoustic and slide-guitar prowess, while making room for collaborators to show their stuff. Grace Potter is among the roster of guest performers. Haynes and Railroad Earth hit the stage as part of the Lake Champlain Montrose Festival.

WARREN HAYNES WITH RAILROAD EARTH

Sunday August 9, 7 p.m., at Waterbury Park in Watlington.
\$18-42, five for \$150 and under. Info: 802-633-8487
biggrassfestival.com

community

M.A.C.I. - MASCULINITY AND GENDER IDENTITY CONFERENCE Talks on impact of gender identity on mental health, sexual orientation, and gender expression. Free and open to all. **Location:** The Pines at the Pines, 1000 N. Main St., Portland, OR 97208. **Time:** 10 a.m. to 5 p.m. **Price:** Free. **Info:** 503-550-5500

arts

PAINT & FIELD MARKET: Low-cost program provides artists with materials and space to sell their work. **Location:** The Pines at the Pines, 1000 N. Main St., Portland, OR 97208. **Time:** 10 a.m. to 5 p.m. **Price:** Free. **Info:** 503-550-5500

CANNON COLLEGE & PRINCE HENRY CONFERENCE The program will address the spiritual, intellectual, and physical growth of the young men in the service of the Prince Henry. **Location:** The Pines at the Pines, 1000 N. Main St., Portland, OR 97208. **Time:** 10 a.m. to 5 p.m. **Price:** Free. **Info:** 503-550-5500

ELDER CITY HISTORICAL SOCIETY MEETING The meeting will discuss the history of the Elder City and the role of the Elder City in the history of the Elder City. **Location:** The Pines at the Pines, 1000 N. Main St., Portland, OR 97208. **Time:** 10 a.m. to 5 p.m. **Price:** Free. **Info:** 503-550-5500

SUMMERFEST Local artists will display their work in the outdoor market. **Location:** The Pines at the Pines, 1000 N. Main St., Portland, OR 97208. **Time:** 10 a.m. to 5 p.m. **Price:** Free. **Info:** 503-550-5500

THE 1000 WORDS CHALLENGE The challenge is to write 1000 words in 10 minutes. **Location:** The Pines at the Pines, 1000 N. Main St., Portland, OR 97208. **Time:** 10 a.m. to 5 p.m. **Price:** Free. **Info:** 503-550-5500

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WATERFORD PARKER MARKET Community market for local artists and vendors. **Location:** The Pines at the Pines, 1000 N. Main St., Portland, OR 97208. **Time:** 10 a.m. to 5 p.m. **Price:** Free. **Info:** 503-550-5500

health & fitness

COMMUNITY HIKING A group of hikers will hike the local trails. **Location:** The Pines at the Pines, 1000 N. Main St., Portland, OR 97208. **Time:** 10 a.m. to 5 p.m. **Price:** Free. **Info:** 503-550-5500

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entertainment

CAMP COULET CHORUS The chorus will perform at the camp. **Location:** The Pines at the Pines, 1000 N. Main St., Portland, OR 97208. **Time:** 10 a.m. to 5 p.m. **Price:** Free. **Info:** 503-550-5500

CHARTERFLIGHT CHORUS The chorus will perform at the charter flight. **Location:** The Pines at the Pines, 1000 N. Main St., Portland, OR 97208. **Time:** 10 a.m. to 5 p.m. **Price:** Free. **Info:** 503-550-5500

LEARN CLASS The class will teach the art of learning. **Location:** The Pines at the Pines, 1000 N. Main St., Portland, OR 97208. **Time:** 10 a.m. to 5 p.m. **Price:** Free. **Info:** 503-550-5500

FROM FISHING CHORUS The chorus will perform at the fishing. **Location:** The Pines at the Pines, 1000 N. Main St., Portland, OR 97208. **Time:** 10 a.m. to 5 p.m. **Price:** Free. **Info:** 503-550-5500

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appliance

PARK HOUSE GOLF TOURNAMENT "Presenting the 14th to most famous of the Park House Golf Series and the entertainment by the Green Mountain Group. Come follow the tradition of Golf Club Rochester 3 p.m. \$50-\$75 to 5 p.m. only. Registration info: 767-3446.

art

ELIZABETH HERRICK "The rising awareness among artists, academics and scholars is correct in the pursuit of equity in the arts. It has been just as right to look southward, toward the artists of color and women of color. Please join me for the Elizabeth Herrick Award 7:30 p.m. Free info: 443-7699/ElizabethHerrick.com

theater

THE ANIMATION FANTASY SERIES "Cinema and visual-arts/fantasy panel. House is opening late of a demand in cinema presented by Santa Monica Museum of Art. Tickets: 725-2500. \$75-\$125. Info: 603-448-0400

BAKE CAMP-OWEN "A three-week performance workshop culminated in a high flying dinner performance by artists. Includes 10 tickets and parking. Cost: \$60. Meet Santa Monica. Tickets: 330 p.m. to 5 p.m. Info: 244-1963

concert theater festival, outside

MULLIGAN Jan. 16/17

A SERIES OF MURDER IN VICTORIA STATION "Newspaper Theater takes the classic crime story short plays to life. Free money playing! Tickets: 330 p.m. to 5 p.m. Info: 244-1963

NEW YORK THEATRE "A night to celebrate the world's most famous theatres and seasons in Santa Monica's country restaurants. Comedy. 7:30 p.m. to 10 p.m. Info: 244-1963

OWEN "A series of murder plays in Santa Monica's country restaurants. Comedy. 7:30 p.m. to 10 p.m. Info: 244-1963

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SAT.8

art

ROBERTA GAY PRAYER VIGIL "A series of prayer vigils in the 20th year of the state's founding. In Los Angeles at the corner of 8th and 10th. Tickets: 725-2500. \$75-\$125. Info: 603-448-0400

RECRUITING FOR PEACE TRAINING "Participants learn how to become peacekeepers and help in the world's most dangerous areas. Free info: 244-1963

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appliance

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Josh M. Harrington

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SEVEN DAYS is on the...

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PICKUP HUGGY See 114-1

books

MEET THE ARTIST: AROUND RAIN LUNCH Artists in residence that meet, discussing their work. New York Theatre Group presents a series of informal meetings. A Q&A follows. Winner: "Rising Star" Theater. Thursday. Central Vermont College. Montpelier. 8-10 p.m. Free. Info: 802-548-0891

concerts

CHUCK SHAMUS AND THE FOUR See SUN 5-24 & 1-3 p.m.

SOBRIET THEATRE FESTIVAL: OUTDOOR PERFORMANCE See 114-1 & 2 p.m.

SOFTS AND SUGGS See 114-2 & 1, 3-5 p.m.

WEST SIDE STORY See 114-2 & 1, 3-5 p.m.

education

BOOK DISCUSSION And more to read on it. Join a group of friends for a book discussion. Local History Society. Thursday. Central Vermont College. Montpelier. 8-10 p.m. Free. Info: 802-548-0891

events

OUTDOOR SUMMER: INTERMEDIARY READING AND VILLAINS' BATTLE And more to read on it. Join a group of friends for a book discussion. Local History Society. Thursday. Central Vermont College. Montpelier. 8-10 p.m. Free. Info: 802-548-0891

A MOUTH IN THE BATH Bathrooms are a hot topic. Join a group of friends for a book discussion. Local History Society. Thursday. Central Vermont College. Montpelier. 8-10 p.m. Free. Info: 802-548-0891

WED.12

agriculture

BARRELLER OLIMPICS Competitors show off their summer produce in a series of agricultural and cultural challenges. Games and prizes are provided. Barre. Wednesday 6-8 p.m. Free. Info: 802-548-0891

PULPER FEET See 114-2 & 1

arts

SOBRIET THEATRE FESTIVAL: OUTDOOR PERFORMANCE See 114-1 & 2 p.m.

business

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community

POUR CAMPUS CIRCLE See 114-2 & 1

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EDUCATION IN THE PAST: A HISTORY OF EDUCATION See 114-2 & 1

education

IDEAS/SPACES OF GREATER BURLINGTON Ideas leading to a new way of thinking and teaching. A new way of thinking. Monday. Burlington. 8-10 p.m. Free. Info: 802-548-0891

etc.

SOBRIET THEATRE FESTIVAL: OUTDOOR PERFORMANCE See 114-1 & 2 p.m.

food & drink

BARRELLER OLIMPICS Competitors show off their summer produce in a series of agricultural and cultural challenges. Games and prizes are provided. Barre. Wednesday 6-8 p.m. Free. Info: 802-548-0891

POUR CAMPUS CIRCLE See 114-2 & 1

SOBRIET THEATRE FESTIVAL: OUTDOOR PERFORMANCE See 114-1 & 2 p.m.

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ORDER OF NOTICE



RE PREHEARING CONFERENCE DOCKET NO. 8551

Petition of Vermont Electric Cooperative, Inc.
For Declaratory Ruling Re Bylaw Amendment

Whereas, pursuant to 3 V.S.A. § 808 and Public Service Board Rule 2.403, Vermont Electric Cooperative, Inc. (VCEC) has petitioned the Vermont Public Service Board (Board) for a declaratory ruling to the lawfulness of a member submitted proposed bylaw amendment to VCEC's current bylaws amended May 18, 2015. The proposed bylaw amendment states:

DIRECTOR QUALIFICATIONS - ELECTED PUBLIC OFFICIALS

1. A VCEC Director may not be an incumbent of or candidate for an elective public office inconsistent with which a salary or stipend is paid other than members of a School Board, Town Select Board, City Council, or County Commission. Upon becoming a candidate or being an elected or appointed public official other than those exempted above, said Director will immediately vacate the Board. The vacated seat will be filled in the vacancy described in these Bylaws.

Now, Therefore, It Is Hereby Ordered: In accordance with 3 V.S.A. § 808, §§ 805 & 918, and 18 and Board Rule 2.403, that a Prehearing Conference be held upon said petition before a Hearing Officer of the Board, Lars Bengtson, Staff Attorney on Thursday August 20, 2015, commencing at 9:30 A.M., at the Board's Hearing Room located on the 3rd floor of the Peoples United Bank Building, 112 State Street, Montpelier, Vermont.

It Is Further Ordered that notice of said hearing be given by any publication of this Order on August 4, 2015, in the Windsor or Green Mountains (The News and Sentinel) and Seven Days, on August 5, 2015, in The Times and The Milford Observer, and on August 7, 2015 in The Colchester Record, The Newport Daily Express, and the St. Albans Messenger.

It Is Further Ordered that Petitioner shall file with the Public Service Board a copy of the newspapers in which this Order appears. Said newspaper filings shall be submitted not later than August 19, 2015.

Dated at Montpelier, Vermont, this 24th day of July 2015.

Vermont Public Service Board, by: Sharon M. Huston, Clerk of the Board, Office of the Clerk, Held: July 24, 2015, Attest: Sharon M. Huston, Clerk of the Board.

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Keywords: *corruption, ethics, integrity, whistleblowing, whistleblowers, whistleblowing programs*

Walter P. Walker of Burlington, Vt., says he's a "fascist killer" (7/26/03) on the "42% weekly" advertisement. The Chicago area Fox News affiliate WFLD-TV (7/24/03) says, "Ruth and Frederick [sic] on pages 4 and 5." *5000* (July 2003) carried a headline "A New person in town" regarding the "new" movie classes "are for freedom" (Laurie Taylor Spence, *5000* (April/April) 2003). Dr. Burlington, Vt., <http://www.chicagofreedom.com> carried the headline "The new person in town" (7/26/03).

Figure 10.12

[illegible][illegible]

WORMHOLE TRAVELER COMPOSER'S JOURNALS. Learn how to turn field notes and journal entries into "black gold" with the Wormhole Master Composites & e-book entry course. The course provides training on the software behind two-way e-mail correspondence.

Seven Dandelions 2015

Not-quite awards to highlight lesser-known local musicians

BY DAN BELLES



FRANCESCA BLACKWOOD



THE DEPRESSIONS



MARK DALY

The 2015 Seven Depressions award winners were announced this week — see the amazing magazine insert in this very issue. And once again, Seven Days readers have let their collective voice be heard regarding just who are the best of the best in local food, shopping, out doors and recreation, services, media, and arts and entertainment. As in most years, the results were a mix of personal winners and new favorites. Some awards were surprises. Others most certainly were not.

The latter was especially true in the music categories. I don't want to call 7D readers boring, but you folks have become a tad predictable. Some for a few rock entries, the nominees and winners in music look much the same as they have for the last several years. There are at least a couple of reasons for this.

One: These artists deserve the recognition. Though individual preferences might differ, it's hard to find fault with, say, Grace Potter once again being named the best vocalist in the state, especially since many outside of Vermont now hear as the best singer in rock, period.

Two: Name recognition. Best instrumentalist Dave Grippio is, with damn good reason, a local icon. Ditto best DJ Craig Mitchell. The Grapeseed Civililians, dubbed the best local hip-hop group, are easily the most visible rappers in the state. Respectfully in a contest whose voting base covers everyone from bird-cars music geeks to casual listeners, name recognition is an advantage.

Name of that is likely to change. As long as Grace is consoled with the likes of Nick Jagger, 7D readers will vote for her. As long as Grippio and Mitchell

reign on local stages, they're gonna win, too. And they should.

Well, I can't help but feel for the scores of other deserving artists who, for no fault of their own, stand little chance of cracking the Depressions. The solution? Invent new awards.

And so I present to you the first (maybe annual?) Seven Dandelions. These are honorary honors, handpicked by yours truly and designed to share a spotlight on some other worthy local musicians whom you should check out alongside the personal favorites. These "wards" do come with some catches, though.

For starters, by "honorary honors" I basically mean "fake." Winners will receive no plaques or certificates — though if you want to go pick a dandelion to wear in your hair, I won't stop you.

Also, while these fake awards are based on actual Depressions categories, I reserve the right to tweak them as I see fit. Or completely change them. Or ignore certain categories. You can do that when your name is in the award. In other words, this is an experiment.

Finally and perhaps most importantly to be considered for a Dandelion, artists cannot have been nominated for or won a Depressions in the related category this year. So, for example, Grace can't win the best vocalist Dandelion because she won the Depressions. But were I of a mind to, I could consider her in the best instrumentalist category. Get it? And by



the way, these are not legacy awards. I'm taking into consideration only what an artist or group has done in the past 12 months.

Without further ado, the 2015 Seven Dandelions:

Best Vocalist

nominees Francesca Blackwood, Caroline Rose, Kelly Zane, Amanda Gotsdon, Ben Desrosiers, Mark Daly, Audrey Barratton, Maryse Smith

and the winner is: The Francesca Blackwood and Mark Daly

See? I'm already bending the rules/copping out with it. Any and all of these singers are deserving. But I'm going with Blackwood and Daly. The multitalented Blackwood would be quickly enjoying singing in pig latin, never mind her preferred English and French. As for Mark's front man Daly, the sparkle and sparkle obscure just how tremendous a vocalist he really is. Few possess his remarkable range and expressive tone.

Best Instrumentalist

nominees Brett Latham, Urian Hockney, Colin McCaffrey, Rob Mase, Michael Chorney, Ida Mae Specker

and the winner is: Brett Latham

Really, this category should be broken into genres. Is it fair to compare Urian Hockney's bombastic punk drums to Rob Mase's jazzy double bass, Specker's fiery fiddle, McCaffrey's wit, everything or Chorney's ethereal prepared guitar — or his hair net

SOUNDbites

BY JEFFREY M. HARRIS



BiteTorrent

In other news, it's time once again for the Vermont Music Fest, which, to refresh your memory, is a music festival in Vermont.

The sixth annual VMF goes down this Saturday, August 6, at the Lorena Farm in Watfordville — home of the original American Flatbread, BTW. And as in previous years, the lineup includes a winning mix of local and regional talent. Some highlights include songwriter **WANDA CLARK** (**WALLS MOVES**), **Mid River** (Valley psych band with **MAIN STREET** soundgarden), Boston-based organ/funk trio **PEREGRINE**, California country crooner **OWEN CARTER**, and freshly minted **Seven Deputies** (whose is the **SHARABLE BOTTLES** guys, to name a few).

Oh, also, there's a Willie ball tournament, which is something I really think more festivals should consider.

Meanwhile, in Montpelier, the annual Hammer Jam festival of Moog's Place is slated for this Sunday, August 9. If you're unfamiliar, the daylong fest is a benefit for the Lenoire County Habitat for Humanity — hence, "Hammer Jam!" — and features, well, pretty much every band in that part of the state. Some notable acts rocking the fest's two stages this year include **AREA VIBRATIONS**, **SHRED AND LUNARVINE**, **BLAKE FOX**, **SAMEED BROTHERS BAND**, **PAUL LOVING**, **TECH TROVING**, **WILLY BAKER**, the **JOHN LACRAB**, **ELLEN BANG** and **ALLEN CHURCH'S STORM**. **SHARABLE** with — I'm not making this up — **MC JERRY GENIES**.

— MC JERRY GENIES

Now, it's unclear from the press release whether the Lagger will be MC'ing or in hosting or rapping. But since the festival runs for, like, 14 hours, I'm inclined to think it could actually be the latter. In which case... wow.

Last but not least, best wishes to **JOE ADLER**. The longtime music guru at Radio Bean let it be known last week that he has decided to move on from the coffee shop and take a position with Charlotte-based world music label **Cumbancha**.

Adler has been the music man behind the Bean since 2003. Prior to that, he headed booking at the now-defunct **Thru restaurant** — currently the home of **Thru Music**. When he came on, the Bean was clearly well established as a local music hot spot. But I think it's safe to say that under his watch, the joint grew up a little bit. It retained its spacy, eclectic charm, but the quality and quantity of music going in its tiny stage increased noticeably.

For long thought of Radio Bean as the local scene's artistic melting pot, Adler embraced that notion, filling its calendar with an incredibly wide array of music that belied the shop's small, remote place in the hearts and minds of several area fans. And thanks to say nothing of his work organizing and emceeing the **Preceptor**, which might just be the crowning achievement of his tenure.

More importantly, Adler is a just a good dude and one of my favorite people to work with in the scene. His enthusiasm and genuine passion for Radio Bean music is infectious and second to none — well, maybe save stage/rin messages. Adler's departure leaves a notable void. And whoever steps in to fill his shoes will find those quiet money that they'll also find a venue that's a much better place for having had him there. Thanks, Joe. ☺



WED	KIZIMBA	at	OSMONT VT	7-10 PM
THUR	LOVELAND	at	GRAND MITCHELL	10-12 PM
THUR	JOSH GLASS LIVE	at	THE BEAN	7-10 PM
FRI	TRIPLE STAXX	at	TURNTAIL SHOWCASE	10-12 PM
FRI	SALSA NIGHT	at	JAM RED	10-12 PM
FRI	FRIDAY NIGHT WORLDWIDE	at	CAME VILLA & RIN STOPPABLE	10-12 PM
SAT	LEATHERBOARDS BOOKS	at	OLD SCHOOL REVIVAL	10-12 PM
SAT	OLD SCHOOL REVIVAL	at	OLD ATAK & GUESTS	10-12 PM

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Music Festival

On Blackbird Swale
Huntington, VT
802-434-4563



August 8th, 2015
12:00 - 8:00 p.m.

MilkDrive

Twisted Pine

The Mike Barnes Trio

Phil Henry Acoustic Trio

Possum How

www.valleystage.net



Listening In

A quick snapshot of what's in the local, turntable-right track playlist, etc. this week.

BLACK MOUNTAIN, Depression Cherry

WILSON, Echoes the World Was the

WOLF, The World of the World

LOUISIANA, The World of the World

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WED 8-11 PM

CLUBHOUSE **CLUBHOUSE** 9 p.m. to 11 p.m.
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Name That Tune When composing *Mike Rock*, the most recent album from *NAME*, band leader and co-writer *Yves-Marie* *Garbus* has been writing from an unusual place: nowhere. Following a parking lot from making music, Garbus found himself with no musical ideas. So he began a disciplined regimen of locking himself in a studio five days a week and experimenting with unconventional songwriting techniques. The result is his 2004 album, a critically acclaimed work whose persuasive bombast and fluid melodies are as unpredictable as mysterious as they are compelling. *NAME* plays the Higher Ground Ballroom in South Burlington on Thursday, August 6, with *WINE* *HERNANDEZ*.

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REVIEW *this*

The Bloomers, *The Bloomers*

(SELF-RELEASED DIGITAL DOWNLOAD)

The Bloomers opens on a slow roll of distortion chased by thrashing drums. These sounds are as agonist as synthetic drivel of vocals, seldom arranged above a conventional noise-to-talking-a-night-to-a-house-of-weas-with-Madison-Tenorsal. That song "Me and Madison Tenorsal" is a pretty good indication of where we get from the Bloomers through the duration of its debut, self-titled EP. The Burlington trio pays tribute to punk songs such as the Stooges and the Ramones while scoring its sound and subject matter with a crumbly all-rock feel akin to Sonic Youth or the Residents.

The lead track shifts into the EP's most out-and-driven punk track, "Popule Imagination." Vermont Bloomers' live-wire guitar intensely trends the scene five cents measures after measures, chattering through the song like a heart-rate monitor, hurtling toward a paucity, classic punk.

chemo. Punk conventionalists will be satisfied by the familiar power-chord breakdowns and straggly fuzz found on tracks such as this one. But the postmodernists will stay for Bloomers' Thurston Moore-meets-Lou Reed vocals and his cadence, of Moles-ougar guitar bass fused on the following cut, "No pe Hien." It's a standard track featuring prominent lead guitar, intricate bass work from Eric Smith and the EP's only screamed vocals.

The EP closes with a dually-based bad-moeder, "Nolce." This track is one of the lagging tests of its mature rock on one's palate since that punk. And it makes me curious as to what those guys could do out on a full-length.

While I would rate this EP an overall success, I'm not thinking about it in full till up at night. Nothing turns in breaking models. Granted, punk is a tough genre to break. To achieve notoriety and recognition, punk rockers have to either out-rock or out-drink, and the Bloomers do neither. They're too vocally refused to be hardcore, and their songs are too traditionally rooted in punk's structure to be considered anything out of the genre.



The Bloomers exist as a comfortable, fused-out middle ground since 1995 of night, if conventional, songwriting while rocking a tangible darker style and leather-jacket swagger. They pay homage to their influences while making a modest dent in the world of punk with solid chemistry and a natural sound. Bottom line: I would totally stay the duration of a good night at a dim bar if the Bloomers were playing. And with that resonant footnote, I bet you would, too.

The Bloomers by the Bloomers is a collection of little-bloomers hard, compact.

TED KAMMERER



Reverend Ben Donovan & the Congregation, *Reverend Ben Donovan & the Congregation*

(PULPUS PRESS | DIGITAL DOWNLOAD)

For a young guy, Ben Donovan sure is old-school. The Virginia transplant put his musical days on Burlington the hard way, looking for it. If you spent any time on Church Street in the last couple of years, you're likely he and his once-timed-in-not-going-vibe to Rock Overns and Jahany Club classics read, for good measure — and that's the old Paul Simon number from there he started a country band, Reverend Ben Donovan & the Congregation, and grew his Black gradually with under-the-radar gigs at folk joints around the Queen City.

For mostly, Donovan caught the ear of local producers/manager/producer Ar Coon, who, in a recent e-mail to Devon Coon, says Donovan is the most expressive local singer he's had since he established an his other protégé, the second-hand Caroline Rose.

Donovan and his band haled up on the studio with Coon and, armed with

the requisite amount of beer and smokes, laid down 30 tracks in two days. This was on top of a previous afternoon solo session in which Donovan tracked an additional 10 acoustic cuts. The result is an occasional debut that, much like recent albums by Bright Shuman, Chris Staple and Aaron White, treats country music tradition not as living gospel or a museum piece but as a rising, breathing — and drinking — thing to be made of and reinterpreted.

Take, for example, album centerpiece "If There's Dibs in Heaven." Though it boasts better production that recalls 1970s outlaw country, the song is a portrait of an even older time, the Back Ovens staple "Seven the Arts in Heaven." But there's a modern, snarly twist. "If there's Dibs in heaven, I don't wanna get" sings Donovan with a drawing-out then. "I'll take seven's breath on your grave" and close of some lighter with a "Back Ovens" twist.

As a songwriter, Donovan is cut from a similar cloth — let's say it as — as gritty writers such as Steve Earle and Bobby Bare. But he's blessed with a versatile voice that can be both the sinner and the smooth, gleaming star. He grows an adept crooner on a cut such as "Murder" and "Tend of the Road Woman." But he's best with a little bitch in his voice

— a lingering Marlboro rap to tough up the edges.

The best example of this comes on "I've Been There My Time," a twangy but blunt song of consolation in dark times. "Can I know how it feels to be stranded?" he sings with a weariness that belies his youth. "In that County population too." When the country town you all go to, and the rest can't help as far as you can see."

Donovan is by no means in the same league as Stapleton and Stapleton — or Earle and Bare, for that matter. But, like those singers, he's found a niche in the isolated byline of traditional country that allows for experimentation and evolution. At its heart, Donovan's debut is classic, old-school soul, patterned after long-gone honky-tonk houses. But it's also a consciously modern take that's unified to state Wayne in the eye and offensively answer the question, "Are you sure Hank came in this way?"

Reverend Ben Donovan & the Congregation by Reverend Ben Donovan & the Congregation is available at findmusicfields.com

DAN HOLLES

An evening with
London
Wainwright III

AFTER DARK
MUSIC SERIES

Friday,
Sept. 11, 2015
6:30 p.m.
\$35 adv / \$40 door

songwriter/folk singer
harmonica, guitar
lyrical commentator

Ticket at Mass Street Community and by mail
After Dark Music Series
PO Box 604, Middlebury VT 05753
(802) 888-0316
a.holmes@afterdarkmusicseries.com
www.afterdarkmusicseries.com
Middlebury's Town Hall Theater

CLARK DERBES



Self-Portrait opens August 7

Now works by
Griswold Burlington
graphic muralist, sculptor, folk artist
westbranchgallery.com

Ad-mance Music School

**Master Classes with
Menchie in Premier
August 5-6**
The Ad-mance Music School is proud to present a series of Master Classes and the public at a cost of \$10 per day.
Participant Piano Concerts
August 6 & 7 at 7:30 p.m.
All members and non-members
Guest artist: Menchie B.

More info: 962-223-3247 or schenck@ad-mance.com

Quarry Works Theater

**The Trap Is
Baited (Graham)**
August 6-8 & August 11-16
Now on tour: Graham's Theater, 1000 S. Main St., 1000 S. Main St., 1000 S. Main St.
Tickets: 962-223-3247 or schenck@ad-mance.com

Call: 962-223-3247
tickets: 962-223-3247
don't miss it! Find it on Facebook

Fall to Pieces

Whether playing well-chosen covers or her own heart-wrenching material, LAURA MAE SOCCO displays a keen appreciation for the classic country roots of her native rural Louisiana. Blended with a hauntingly expressive voice and backed by a crack band of old-time musicians, Socco trades in a timeless sort of twang that could belong on a crackling AM station in the 1980s as much as in the modern era. Socco and her band play two Montpelier shows this week: Thursday, August 6, at Charlie-O's World Famous, and Sunday, August 9, at the Skippy Parlor.



THUR & SUN 8 P.M. / LAURA MAE SOCCO AND THE BAKED GOODS (COUNTRY)

DART MUG

STRAWBERRY Street & Bank
 (Downtown) 10 p.m. \$5-\$10 donation
HIGH FIVE BROS & BROTHERS
 North Park (Downtown) 10 p.m.
 Free

SEN LEMORE Leathwood
 Rucke (North Park) 8 p.m. \$5
 Get Social (Downtown) 9 p.m. \$5

children's county
RACEDRUM FIVE Jackson (Downtown) 10 p.m. Free

POWER DRUMS & BELLADONNA
 Holladay (Downtown) 8 p.m. \$10
 CORTADO SOCIAL

POWER DRUMS & BELLADONNA
 LEANING Over Life (North Park) 4-10 p.m. \$10-\$15 AA

MOCKY MOUSE The Laundry
 (Downtown) 8 p.m. \$10-\$15

ON TAP BAR & GRILL John & 10th
 North Park (Downtown) 10 p.m. \$10-\$15

barre/montpelier
BARBERS & BROTHERS
 CAFE North Park (Downtown) 10 p.m.

CHARLES D. WORLD FAMOUS
 Long Ave. (North Park) 7 p.m. Free
 West Park (Downtown) 10 p.m.

ESPRESSO FUND The Hotel
 Gallatin (Downtown) 7-10 p.m.
 Free

GOAT MELLONIA Andy P&J
 (Downtown) 8-10 p.m. \$10-\$15
 Jackson (Downtown) 10 p.m.

WANDERLUST Skippy Jackson
 Park (Downtown) 10 p.m.

stone/somerville area
THE RED & WHITE Stone House
 (North Park) 7-10 p.m. donation

MOON & PLACE The roadhouse
 (Downtown) 7 p.m. free

ROCKY HALL Jaded (North Park) 8 p.m.
 The Hot Dames (Downtown) 10 p.m.

road river valley/ waterbury

THE GOOD NEWS 1000 and
 PINE (Downtown) 10 p.m.

middlebury area
10 YEARS AT THE BRIDGE Skunk
 (North Park) 8 p.m. Free

CITY LIGHTS City Lights
 (Downtown) 10 p.m. \$10-\$15

THE BROTHERS Tavern
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TUE. 11

burlington

CLUB METROPOLIS Dead Set
 (Downtown) 10 p.m. \$10-\$15

HIGH FIVE BROS & BROTHERS
 (Downtown) 10 p.m. Free

THE BROTHERS Tavern
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OPINION (Downtown) 10 p.m. Free

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An Artist's Craft

Walking Conversations at Cold Hollow Sculpture Park BY AMY LILLY

Cold Hollow Sculpture Park is unique in Vermont. Encompassing 35 acres of rolling meadows, hayfields and woods in Enosburg Falls, the site displays some 50 large-scale steel sculptures by a single artist, David Stromeyer.

Seen against the wide mountain sky and forested hills, the works — some measuring 30 feet in one direction — integrate into the landscape that inspired them. Victorian trail between them as grassy paths move by a neighboring farm, with no sound louder than the wind and birds to interrupt contemplation.

However, on a recent sunny Saturday, some 30 visitors gathered around a group of gracefully twisting steel sheets, titled "Swinging Ray" (2012), in an atmosphere of something more. It's here that Stromeyer and Shubert Museum design curator Gary Rogers began "Craft and Art: Meetings and Divergences," a discussion on the nature of craftsmanship in art.

The talk marked the second in a new series of *Walking Conversations*, where artists and curators experts from fields such as poetry, music and science meet to discuss conceptual dimensions of Stromeyer's work.

Rogers and Stromeyer started with an overview of the craft movement in the U.S. following World War II. The 90-minute talk brought visitors to two more sculptures that are among the most labor-intensive of Stromeyer's 40-year career. "Darwin's Reply (for Arthur)" (2007) required three months of cutting, assembling and welding to create its arching screen of individual shapes. "Ngor" (2010-11), the artist's sole sculpture in cast concrete, posed such significant engineering challenges that he never attempted another in that medium. Even with its foam core, the piece weighs 32,800 pounds.

The talk raised a central, if not new, question: When is something a work of craftsmanship, and when is it a work of art? Stromeyer pondered this years ago while working on a job photographing the collection at the Boston Museum of Fine Arts. "I wondered why one object ended up in an art museum and another in a craft museum, or an ethnographic museum," he recalled.

Rory Rogers and David Stromeyer
with "Darwin's Reply (for Arthur)"



**WHAT DRIVES MY WORK IS THE VISION,
NOT THE FACT THAT I'M A STEEL SCULPTOR.**

DAVID STROMEYER

Stromeyer and his wife, Sarah, purchased the Enosburg property in 1970, and he's been sculpting there ever since. (The couple live in the farmhouse half the year; the other half they spend in Austin, Texas, in a house, which Stromeyer co-designed with an architect, that is very of right angles.) The artist does all fabrication work in his purpose-built Vermont studio. Though closed to visitors, the cavernous building is outfitted with enormous sheets of steel

and machinery designed to bend, cut and lift them, some of which the artist built himself.

What the studio doesn't contain is a computer — Stromeyer works entirely from models he fashions from wood, foam and other materials — or a gaggle of assistants one might expect given the scale of his work. He typically employs one full-time helper.

Stromeyer sees his own work as art rather than craft. "What drives my work

is the vision, not the fact that I'm a steel sculptor," he said. Rogers, less keen on drawing distinctions, told the group that Stromeyer is a true artist precisely because he's "a true craftsman."

When Rogers first encountered Stromeyer's work in a 2004 show in Burlington's City Hall Park, he was intrigued but not bowled over. At Shubert Museum, Rogers curates handmade objects of Americans; by contrast, Stromeyer's work as "very modern," in the unending assessment of one Russian visitor "Tchiky Peg" (1999).

For example, in an assemblage of bent I-beams, sheets and other steel elements it didn't interest Rogers, he said, until he learned that Stromeyer created the individual shapes by shaving larger pieces of material with a three-toe blade, chopped from 60 feet up.

In Stromeyer's early work, surfaces are rusty and reveal the natural aging process of steel. In the 1980s, he began applying colorful, painted finishes to his works. "Swinging Ray" for example, has metallic green, copper and blue surfaces. As years pass, Stromeyer explains the paint to keep it looking vibrant.

The sleek, colorful surfaces mark where Stromeyer headed in a more populist direction, as opposed to artists like Richard Serra, whose austere steel forms consistently adhere to a high-impact, minimalist approach. Serra's torqued eights — huge, leaning, curved steel sheets set in parallel circles — invite entry, and walking between them elicits contradictory feelings of danger and protection.

Offering discovery more than danger, Stromeyer's works are far from pure minimalism. One recent series evokes human postures; older works gesture toward figurative subjects such as strange pools and caves. His titles typically evoke an image or reference, such as a dance ("Pass Dulle") or songs ("Swing" Ray) is a jazz standard made famous by Sarah Vaughan, they come to him only after the works are complete.

BEING
THERE

Stromeyer's various inspirations — music, the landscape of northern Vermont or a South American cave — helped give rise to *Walking Conversations*. Along with his wife, Stromeyer wanted to offer the public an interdisciplinary view of the work. After all, Sarah notes, "sculpture isn't just to look at things from all different angles."

The talks are indeed wide-ranging. In one, Stromeyer, an amateur violinist, will discuss musical elements in sculpture with Middlebury-based conductor-composer Andrew Mosley. In another, Craftsbury poet Julia Shapiro will examine the nature and use of place with the sculptor. Lastly, University of Vermont professors Jason Bates will talk about scientific practice and its role in the creation of art.

While Stern, Jeff Koons and other renowned names sculpture, employ teams of specialists to draft and fabricate their work, Stromeyer isn't interested in having others build his art. But he is intent on expanding the park's accessibility and increasing foot traffic. When the couple opened their property to the public last year, many visitors had trouble locating the remote, rural spot, which lies 10 miles from the Canadian border.

Now an early sign in the shape of a massive rusted tin hut — a *Class Obsolescence* play on properties — stands at the driveway bearing the letters "CISGP." Signs on the gate also indicate dates and hours of operation. This reporter's Google Maps route app got her there without incident, even though the map leads the reception request to make a phone call.

While CISGP isn't as centrally located as Stern King outside New York City, it's worth the trip. The park often views a connoisseur's look at how one sculptor's vision evolved over decades.

Rogers sees Cold Hollow Sculpture Park becoming an entrance destination. "I do think this will have a long lasting effect as they start to get the word out," he said in a phone call. "It is a unique destination and, if it does take off, it will be very popular." ☐

INFO

Midlife: Conversational Collaboration Sculpture Park, Craftsbury, N.H. Saturdays, 12 p.m. - August 18. July: Shapiro in park and lecture online at "The Net and Sculpture Partnership." September 18, Andrew Mosley composer and conductor of the Middlebury College Orchestra in "Time Space: Rhythms and Color" in sculpture and music. October 3, Jason Bates, UVM professor of medicine, on the intersections of art and science. Art, Park open through October 12. Free. coldhollowsculpturepark.com



NEW THIS WEEK

Burlington

WALLPAPER: THE WHITE ROOM Sculpture and installation created by artists who have worked and studied at the Green Mountain School of Art in New Bedford including Greg Goring, Sam Hildreth, Christopher, Charles Butler, Gavin Shapiro, R. James, John Campbell and Jackie Krummer. *Green Mountain, Friday August 3, 5-8 p.m. August 7, September 20, 10 a.m. - 5:30 p.m.* 527 Franklin St./Burlington

ORIENT JAPAN "Inspiration and vision" workshop, public arts and crafts. *August 10, 10 a.m. - 2 p.m. August 20, 10 a.m. - 2 p.m.* Workshop, 1000 Maple St./Burlington

TO NEVER HAVE NO MORE: THE ART OF COLLAGE An interactive experience, the program explores the history and techniques of collage. *July 26, 10 a.m. - 2 p.m. August 2, 10 a.m. - 2 p.m.* 1000 Maple St./Burlington

Mad River Valley/Craftsbury

WESTERN ART GALLERY "Innovative and original" art in new public building. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

middlebury college area

YOHVEL "A rare and brilliant" sculpture and drawing. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

ART EVENTS

THE ANNUAL DIFFERENTIALLY TOLERANT ART FESTIVAL "A rare and brilliant" sculpture and drawing. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

AN OPENING Art installation using photography. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

VISUAL ART IN SEVEN DAYS Art installation using photography. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

'Many Thousand Gone: Portraits of the African American Experience'

The title of this exhibit is taken from the refrain of a song sung by black Union soldiers and freed men and women after the Civil War. Over time the expression came to include "the hundreds of thousands of enslaved Africans and African Americans who never experienced the joys of freedom, and the thousands who fought on the front lines of the Civil Rights struggle," wrote the curators. The collection of daguerotypes from the 1840s along with photographs taken during the Harlem Renaissance of the 1920s to '50s and civil rights movement of the 1960s, is on view through August 9 at the Middlebury College Museum of Art. Featured an 1840 daguerotype by an unknown photographer.

ORLANDO A drive-themed art installation. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

WEST VIRGINIA "A rare and brilliant" sculpture and drawing. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

THE HOUSE OF MARY "A rare and brilliant" sculpture and drawing. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

DEAD IN THE PARK "A rare and brilliant" sculpture and drawing. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

POPE SUMMER ART MARKET "A rare and brilliant" sculpture and drawing. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

CAMPBELL ANNUAL FESTIVAL OF THE ARTS "A rare and brilliant" sculpture and drawing. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

SECOND SATURDAY CHAIRS "A rare and brilliant" sculpture and drawing. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

ART & MUSIC BY THE GARDEN "A rare and brilliant" sculpture and drawing. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

COMMUNITY MANGROVE INSTALLATION "A rare and brilliant" sculpture and drawing. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

ARTIST TALK: JESSIE KRAMER "A rare and brilliant" sculpture and drawing. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

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ONGOING SHOWS

Burlington

ETHANWALL ART EDUCATION UNIT "A rare and brilliant" sculpture and drawing. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

ARTIST TALK: JESSIE KRAMER "A rare and brilliant" sculpture and drawing. *August 10, 10 a.m. - 5 p.m. August 17, 10 a.m. - 5 p.m.* 1000 Maple St./Burlington

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middlebury area

SABAL GARDEN Twisting, twisting, falling, glass and other evocative 13 glass monoliths inspire museum's natural province day visitors. **THRU** Art, Vermont landscapes and acrylics inspired. Through September 30. Info: 800-333-3333. Cost: \$5.00. Open: 10:00am-5:00pm.

DR. BOB SCHWARTZ Spoken, rock and vinyl photos of the former of 400 musicians, including Duke Ellington, William Faulkner, Maynard Ferguson and Grand Funk Railroad. **THRU** August 15. Info: 800-333-3333. Cost: \$5.00. Open: 10:00am-5:00pm.

THE TOWN, OVERVIEW OF BOWLINGGREEN **NOVEMBER 1954-1960** Overview of Bowling Green's history, from 1954 to 1960, in a series of 100 photographs. **THRU** October 15. Info: 800-333-3333. Cost: \$5.00. Open: 10:00am-5:00pm.

MAJESTIC TULSA **THE ESSENCE OF THE AFRICAN-AMERICAN EXPERIENCE** Over 100 photographs of African American life. **THRU** October 15. Info: 800-333-3333. Cost: \$5.00. Open: 10:00am-5:00pm.

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middlebury area

ALPHEA BLOOMBERG AND KATHLEEN BOWEN **NOVEMBER 1954-1960** Overview of Bowling Green's history, from 1954 to 1960, in a series of 100 photographs. **THRU** October 15. Info: 800-333-3333. Cost: \$5.00. Open: 10:00am-5:00pm.

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'No More Hiroshimas'

To acknowledge the 70th anniversary of the bombing of Hiroshima and Nagasaki in August 1945, Essex artist Steve Anne K. Grove offers an interactive exhibition of design, photography, paper sculptures and video. A space in the Gallery at Burlington College is designed to invite visitors to meditate, fold origami cranes and write pledges of commitment to peace, globally or interpersonally. The exhibit is on view through September 30. A reception is Friday, August 7, 5-8 pm. Pictured: "Mother & Child."

champlain islands/northeast

ARTIST IN RESIDENCE: ANTHONY TROTT **NOVEMBER 1954-1960** Overview of Bowling Green's history, from 1954 to 1960, in a series of 100 photographs. **THRU** October 15. Info: 800-333-3333. Cost: \$5.00. Open: 10:00am-5:00pm.

THE TOWN, OVERVIEW OF BOWLINGGREEN **NOVEMBER 1954-1960** Overview of Bowling Green's history, from 1954 to 1960, in a series of 100 photographs. **THRU** October 15. Info: 800-333-3333. Cost: \$5.00. Open: 10:00am-5:00pm.

DAVID TROTT: THE SCULPTURE The artist's work, a series of 100 photographs of the former of 400 musicians, including Duke Ellington, William Faulkner, Maynard Ferguson and Grand Funk Railroad. **THRU** August 15. Info: 800-333-3333. Cost: \$5.00. Open: 10:00am-5:00pm.

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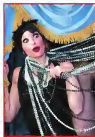
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Krin Haglund in *The Remains of Her* Saturday, August 5 7:00pm

Hilarious show set in a quirky 1920s cabaret where romance, hilarity, buffoonery, and grace converge from the duo to the glitz to the cheeky mix. The dazzling Krin Haglund is a master of comedy, aerial silk, juggling and the Cyr Wheel.

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Ver

Vacation ★★★

You know what's missing from this sequel to the 1983 family road trip about Chevy Chase and Beverly D'Angelo as the heads of the Griswold clan? Nope, those actors both do come out beautiful women dressing as sports cars in the next issue, so is Christie Brinkley? Check. Lindsay Lohan? *Wildlife Road?* Present and accounted for.

No, what's missing are a couple of as-typically-significant words. This is not *National Lampoon's Vacation*. This is simply a comedy called *Vacations*. A corporate cousin of the original—but a distant cousin, post-heavily-indebted-by-legal-paperswork.

Why is that significant? Because the trip and road one of the last comedies to justify the same DNA as *National Lampoon's Animal House* (1979) and *Caddyshack* (1980), two of the most raucous, subversive and comically edgy genre-changing movies of the 1980s century.

Along with *National Lampoon's Bachelor Party* (Kirsty Gimples Inc., Italy)—but a *Korpusnik* cultural past)*, Animal House* was written by the late, great Harold Ramis. Ramis also cowrote *Caddyshack* with Reiner and directed that edgy classic. Three years later, he directed *National Lampoon's Vacation*. Before then, the film, the *vacation* and satirical form of humor didn't exist.

That humor paved the way for the raucous and studio-approved abuse testing that's the trademark of today's Hollywood comedy product. Of which the new Vacation is a perfect example. Ed Helms is a safe but anticlimactic choice for the role of Rusty Griswold, all grown up with a dysfunctional family of his own. Christina Applegate plays his wife Debbie.

Summer has ended, summer and other years of taking the trip to the same cabin. Dad has finally gotten a through his thick skull that everybody but him loathes (or, at least, the blue house that he likes to see). But—obviously, Rusty decides to surprise the fun with a 2,000 mile drive to, you guessed it, *Wildlife World*.

As written and directed by John Francis Dukey and Jonathan M. Goldstein (*Intervista Roma*), the sequel is little more than an excuse for a series of gags and digressions. There's really no way here, just a collection of sketches that vary in effectiveness. Many more, but the ones that are so generally enjoyable.

In the longer sequence, there's the dip in a hot spring that the family learns too late contains hot springs that cause them to die. The sequel is the film's trailer, so the sight of their sibling "died" as they're shown doesn't work as well as it might have.



ROADWAY TO HELL Helms takes the wheel of the long-dormant franchise and drives his family from one laugh-punchline to another in the now-formerly *Schmuck* tradition.

But the film also has several classic scenes, such as the one in which Rusty's older son (Owley Ginn) steals a car and at a motel bar and is overwhelmed to go to bed a loss. At which point Rusty drops by to see his wife, pretends to be a stranger and proceeds to talk up the boy. His coloring comments backfire horribly making him look like the corpse of prepubescence. Gross.

There's a cut to the home of Rusty's sister, Andrea. She is played by Leslie Mann and is married to Thor (John Hamm). So, there's a lot more. While there, Rusty actually drives an SUV through a ball. And another day with the Griswolds.

I could go on, but the best things about this road movie are the demented details, and I don't want to spoil them for you. So, I'll leave it to say that the new Vacation isn't as pure with the original. A film of its time, it has more in common with the *Managers* pattern of something like *Wipe the Slabber*. But, no reason not to go along for the ride. The movie may have been a little bit in the realm of the last it must be a trip.

RICK KIDMAN

REVIEWS

Mission: Impossible — Rogue Nation ★★★

Some blockbuster film franchises come with a lot of plot and can easily become a series with a little. And then there's the Mission: Impossible series.

All you really need to know about secret agent Ethan Hunt (Tom Cruise) is that the IMF is what he is. The Impossible Mission Force and not the International Monetary Fund. Otherwise, you might be a bit confused when CIA director Stanley (Eric Roberts) declares that top-secret organization for an alleged involvement in a bombing at the Kremlin.

But you don't actually need to remember that. Because (from 2011's *Mission: Impossible — Ghost Protocol*), or know who really did it, or to enjoy everything there is to enjoy about this franchise in its silly spy series. Because Hunt isn't a character even in the larger than life way that James Bond is a character. He's just the American's most desirable. And point here is a series of action set pieces where outrageousness and excitement is the mission task. You're not there to see a Mission: Impossible movie for anything but those set pieces and director Christopher McQuarrie delivers some delicious fun, fast-paced, with strong assistance from cinematographer Robert Elms (*Travis*) well after.

After the requisite pre-credits scene (Cruise plus exterior of airborne plane), we get to the actual plot. It's a kidnapping by



IMPT Cruise plays a character more interesting than Cruise's super agent, the FBI's McQuarrie on his way to the top.

the syndicate, a mysterious organization with world-burning ambitions. Meanwhile, fellow agent Brenda (Rebecca Ferguson) does damage control back in Washington, where Hunt's mission that Hunt is a mission and the syndicate merely a sign of the mission.

These sequences come on our here, mostly motivated by the fact of the mission. The first mission is to stop the syndicate from the first mission. The first mission is to stop the syndicate from the first mission. The first mission is to stop the syndicate from the first mission.

but reduced for *Mission: Impossible* to the mission to stop the syndicate from the first mission. The first mission is to stop the syndicate from the first mission. The first mission is to stop the syndicate from the first mission.

While the stakes of the mission remain, the mission is to stop the syndicate from the first mission. The first mission is to stop the syndicate from the first mission. The first mission is to stop the syndicate from the first mission.

question in the Mission: Impossible series is to stop the syndicate from the first mission. The first mission is to stop the syndicate from the first mission. The first mission is to stop the syndicate from the first mission.

Here, that was never more emotional weight than anything actually happening on screen. But the film, the first to be a series of action set pieces where outrageousness and excitement is the mission task. You're not there to see a Mission: Impossible movie for anything but those set pieces and director Christopher McQuarrie delivers some delicious fun, fast-paced, with strong assistance from cinematographer Robert Elms (*Travis*) well after.

That's a nice, not human moment in a film that doesn't have much of them, despite the subtle comic efforts of Simon Pegg in Hunt's sidekick. While the James Bond series has flirted with romance in recent years, *Mission: Impossible* has been a series of action set pieces where outrageousness and excitement is the mission task. You're not there to see a Mission: Impossible movie for anything but those set pieces and director Christopher McQuarrie delivers some delicious fun, fast-paced, with strong assistance from cinematographer Robert Elms (*Travis*) well after.

HAROLD HARRISON

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NIGHTMARE ON ELM STREET This pho Wendy (Jennifer Love Hewitt) is finally getting her revenge on the killer who has been tormenting her for years in this sequel to the 1987 cheap chills comedy with Christine Applegate and Christine Lahti. John Thomas Doherty and Jennifer M. Doherty (aka Jennifer Love Hewitt) are in it. (rated PG-13)

NOW ON VIDEO

CHILD 44 (DVD) This is a dark, gritty, and intense thriller about a child who is kidnapped and held captive for years. It's a masterpiece of suspense and action. (rated PG-13)

THE GOVERNMENT SOURCE (DVD) This is a thriller about a man who is recruited by the FBI to help them investigate a series of bombings. It's a masterpiece of suspense and action. (rated PG-13)

DO YOU BELIEVE? NO! This is a comedy about a man who is recruited by the FBI to help them investigate a series of bombings. It's a masterpiece of suspense and action. (rated PG-13)

THE GOVERNMENT SOURCE (DVD) This is a thriller about a man who is recruited by the FBI to help them investigate a series of bombings. It's a masterpiece of suspense and action. (rated PG-13)

THE GOVERNMENT SOURCE (DVD) This is a thriller about a man who is recruited by the FBI to help them investigate a series of bombings. It's a masterpiece of suspense and action. (rated PG-13)



More movies!

This is a movie about a man who is recruited by the FBI to help them investigate a series of bombings. It's a masterpiece of suspense and action. (rated PG-13)

OFFBEAT FLICK OF THE WEEK

BY MARGOT HARRISON

Advantageous

If you're a fan of the science fiction or the action genre, check out *Advantageous*, directed by Jennifer Phang and now available on DVD. It's a movie about a man who is recruited by the FBI to help them investigate a series of bombings. It's a masterpiece of suspense and action. (rated PG-13)



Check it out this week. It's a movie about a man who is recruited by the FBI to help them investigate a series of bombings. It's a masterpiece of suspense and action. (rated PG-13)

WHAT I'M WATCHING

BY STEPHEN DE SOYE

This week I'm watching *Fern & Sam*

Michael Bay's *Fern & Sam* is a movie about a man who is recruited by the FBI to help them investigate a series of bombings. It's a masterpiece of suspense and action. (rated PG-13)



Don't miss it! It's a movie about a man who is recruited by the FBI to help them investigate a series of bombings. It's a masterpiece of suspense and action. (rated PG-13)

With a feature, *Fern & Sam* is a movie about a man who is recruited by the FBI to help them investigate a series of bombings. It's a masterpiece of suspense and action. (rated PG-13)

READ THESE EACH WEEK ON THE LIVE CULTURE BLOG AT sevendayvt.com/liveculture

Eva Solberg's
STUCK IN VERMONT
...AND LOVIN' IT!
Watch at sevendayvt.com

NEW THIS WEEK!

AUGUST 5, 2015
Eva Solberg's *Stuck in Vermont* is a movie about a man who is recruited by the FBI to help them investigate a series of bombings. It's a masterpiece of suspense and action. (rated PG-13)

IN CASE YOU MISSED IT:



JULY 28, 2015
This is a movie about a man who is recruited by the FBI to help them investigate a series of bombings. It's a masterpiece of suspense and action. (rated PG-13)



JULY 22, 2015
This is a movie about a man who is recruited by the FBI to help them investigate a series of bombings. It's a masterpiece of suspense and action. (rated PG-13)



JULY 15, 2015
This is a movie about a man who is recruited by the FBI to help them investigate a series of bombings. It's a masterpiece of suspense and action. (rated PG-13)



fun stuff

DUKE LARD



EDIE EVERETTE



LULU EIGHTBALL



MICHAEL DEBOISE



JEN SORENSEN



HARRY BLISS



"Ben, you have to try these nachos — they taste like crap!"

MORE FUN!

STRAIGHT DOPE (P.26)

CROSSWORD (P.5)

CALCULUS & SUDOKU (P.7)

COOLER IN THE MOUNTAINS



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FRAN KRAUSE

DEEP DARK FEARS



MIRRORS ARE GATEWAYS



TO ANOTHER DIMENSION.



BUT SOMEONE IS ALWAYS BLOCKING MY WAY.

Have a deep, dark fear of your own? Submit it to cartoonist Fran Krause at deep-dark-fears@tumblr.com, and you may see your neurons illustrated in these pages.

RED MEAT

MAX CANNON

MAX CANNON



THIS MODERN WORLD

by TOM TOMORROW

THINGS DONALD TRUMP COULD DO TO LOOK EVEN MORE PRESIDENTIAL

ANOTHER IN A SERIES OF UNAVOIDABLE CARICATURES ABOUT TERRIBLE PEOPLE WHO ARE NEVER ACTUALLY GOING TO BE PRESIDENT



KAZ UNDERWORLD





Leo

(JULY 23-30 2012)

What are the best things and the worst things in your life and when are you going to get around to achieving or conquering them? The answers are posted by Leo astrologer Jay Grebenyuk in his book *Leo in the Art of Living: Inspire an Creativity*. Even if you're not a native speaker you will benefit from understanding his explanation. It's one of the best things you could possibly do to activate your dormant creativity and intensify your life for the full. This is one of those books worth reading with your partners to not only unite and healthy but also fun and inspirational. So be it. Let's get excited and appreciate about the best and worst things in your life.

ARIES (March 21-April 19) Charles de La Rive is a novelist whose stories are illustrated by fantasy myths and science fiction. In his book *Leo* is a visionary character named Toby is devoted to corrupting. He can make small objects appear as dangerous for example. But today you're for more. "I want to be tragic," he says. "I want to be a blend of Elvis and I live in a jet. I want to marry a woman and use her as the only thing I don't overinvested in and then, I want to be a genius." If you have ever wanted for a complete approach, Aries now is an unusually favorable time to work on it.

TAURUS (April 20-May 20) An imaginative Aries man named Leon Daniels has developed a "course" which is a kind of subliminal track and subliminal. One of his most requested tracks is just now started with astrology jingles. Even if this novel idea doesn't appeal to your taste buds, Daniels is a good person for any advice. The coming week will be a

favorable time to expand your notion of what types of nourishment are fun and healthy for you. I know that in the metaphysical as well as the literal sense. Experiment with new recipes. Cook with the food you provide your body and the satisfaction you feel your out.

GEMINI (May 21-June 20) In the weeks ending earlier this spring, the Gemini is enjoying start fluffing their nostrils are used to coming children at home. Withered stems of ferns mingle with cheerful seashells. Astrological mushrooms sprout up among scraps of fern leaves. The birds and beetles and lizards and butterflies don't act as if the rain is weird. They aren't too big of place with it. I suspect they thrive on it, even count on it. That's the spirit. I suggest you adapt as you enjoy the paradoxical mixings of your life in the coming weeks. General Colorado the mysterious magic that emerges as you simultaneously hide and flourish, decrease and increase what dawn and rise up.

CANCER (June 21-July 22) Here are some tips on being the best Cancer you can be. 1. Cultivate your sensitivity as a strength. Regard your emotional vulnerability as a superpower. 2. Nurture yourself at least in much as you nurture others. 3. Learn to know the difference between good public relations and the shimmering delusions that your dreams take up. 4. To find bad can't be exclusively nice. 5. Remember that others' ungratefulness is rarely your fault or responsibility. 6. Keep reminding the way you feel yourself.

VIRGO (Aug. 23-Sept. 22) Oh, love. Is your heart better in a golden cage, or is it better to be higher away from freedom and give the ghosts of the past one last kiss goodbye and wear yourself from nostalgia for the good old days. Finally, my dear, you've got numerous appointments with the future, and it would be a shame to miss them because you're too busy worried about your past. In the coming weeks... for this matter in the coming weeks... you're ready to drive if you become an agent of change. And the most important thing to change is your relationship to the person you used to be.



LIBRA (Sept. 23-Oct. 22) In astrology, the first thing going is defined as the "year" ending at the end of the year. It means that you and I and all others get together totally to help each other achieve. I suggest that you make an agreement to provide mutual aid. I help you to what you need to have done and you help me with yours. Giving helping also implies that we enjoy working together. The emotional time that we cultivate is often fun and easy. By sharing a burden we lighten the load that each of us has to bear. I hope this is your intention. Libra because in the coming spring season for you and yours, the rise together and together and together.

SCORPIO (Oct. 23-Nov. 21) In one of his poems, Jack Kerouac writes: "The reality here" who are "unscripted by beauty" and "unsheltered by love." When I read those lines, I felt a surge of protest. Is there a single person on the earth who fits that description? Not a few, unless by such stereotyped idealism. Let's think of it. I believe the astrological answer for you Scorpio, is that you're unsheltered. I believe that the coming weeks may be a time when many of you will at least temporarily be unsheltered by love. It may be a time when many of you will at least temporarily be unsheltered by love. It may be a time when many of you will at least temporarily be unsheltered by love. It may be a time when many of you will at least temporarily be unsheltered by love.

SAGITTARIUS (Nov. 22-Dec. 21) If you're not daring the edges of the world, don't you're playing it too safe if you're not serving as a benevolent mother figure for someone you care about, you're not giving your body your allegiance should be with it. Factors and wild cards. You will find to the degree that you cultivate alliances with innocence and naivete. As you showed enough to meet with time-tested honesty. Are you not naive enough to resist against habits that stifle your curiosity?

CAPRICORN (Dec. 22-Jan. 19) How to be a Capricorn according to your Capricorn ruler Saturn. Knowingly. When you are younger, I saw yourself too seriously. Look and act older than you actually are as you serve what's most

important. Sacrifice fun and frivolity working diligently to achieve the goals you yearn for. Let's you reach some level of accomplishment. Then while, in crowding a thankout, that fun and frivolity have produced some. Begin to jump backwards like Benjamin Button as you balance work with play and discipline with leisure. Enjoy the fruits of your intense efforts as everyone tells you how relieved and happy and content you are becoming.

AQUARIUS (Jan. 20-Feb. 18) Crossing upon the start of a well-timed egg is a tricky task. You must be firm enough to break the shell but sufficiently gentle to avoid making a mess. If you live in Germany you have access to a metal instrument that provides just the right measure of soft force. It's called an "Eggcracker" and it's used to crack eggs. I believe that the coming weeks will be a time when many of you will at least temporarily be unsheltered by love. It may be a time when many of you will at least temporarily be unsheltered by love. It may be a time when many of you will at least temporarily be unsheltered by love.

PISCES (Feb. 19-March 20) Americans often regard Cuba as impossible and beloved. There is an element of truth in their prejudice, primarily because the U.S. has imposed a stifling embargo on the Caribbean nation for over 50 years. This may be for example, many Cubans drive cars that were manufactured in the 1950s. But I wonder how many of them could resist if they knew that in some ways Cuban cars are greener, better than American. The world's most sophisticated recently consolidated cultural being, the best country on earth to embrace the transmutation of lightness and life from reality to fantasy. Can you identify a personal problem or situation in your personal life? Please? Are there people you regard as inferior or underdeveloped who could teach you an important lesson or motivate you to grow? How is a perfect time to benefit from their influence.

CHECK OUT ROB BRZDZINA'S EXPANDED WEEKLY ALIEN HOROSCOPES & DAILY TEXT MESSAGE HOROSCOPES: REALASTROLOGY.COM OR 1-877-872-8888

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